



**Not Impudent Designs
from 1615**

A Coloring Book

Walter Gidde
Helen Hough (editor)

James G. Collins
& Associates
2020

Not Impertinent Designs from 1615: A Coloring Book

Walter Gidde. Helen Hough (Editor)

James G. Collins and Associates. 2020.

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Derived from Walter Gidde. *A Booke of Sundry Draughtes: Principaly Serving for Glasiers: and Not Impertinent for Plasterers, and Gardiners: Besides Sundry Other Professions. Whereunto is Annexed, The Manner how to Anniel in Glas: and Also the True Forme of the Fornace, and the Secretes Thereof.* London: Printed in Shoolane, at the signe of the Faulcon by Walter Dight. 1615.

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Dedication: Lorrie Hegstad, Martha Mann, & significant people with names beginning with J.

If you believe that this publication has some value to you, please consider donating what you think is a reasonable sum to some worthy purpose; even a tiny amount may make a difference somewhere. Some donations may also be tax deductible.

I suggest the following organizations:

The *Antique Pattern Library* project is an excellent opportunity to support access to publications similar to this one. This service provides scans of craft pattern publications that are in the public domain. Many are edited for modern craftworkers and their technologies,
<http://www.antiquepatternlibrary.org/index.htm>

Good Shepard Services in New York City provides supports to vulnerable children and families. As an organization that grew out of the mission of a religious order, it seems an appropriate reflection of the various uses of needlework books during the Renaissance,
<https://goodshepherds.org/>

Donations to **your local** library or a community college scholarship fund are valuable local investments.

Consider also the *Internet Archive* (Archive.org) as it helps make the Early Modern Embroidery and Lace Pattern Books resources available.

I would be surprised if any organization returns even a nominal donation. -HH



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2020 Introduction

Walter Gidde created a wonderful book in 1615, *A Booke of Sundry Draughtes: Principaly Serving for Glasiers: and Not Impertinent for Plasterers, and Gardiners: Besides Sundry Other Professions. Whereunto is Annexed, The Manner how to Anniel in Glas: and Also the True Forme of the Fornace, and the Secretes Thereof.*

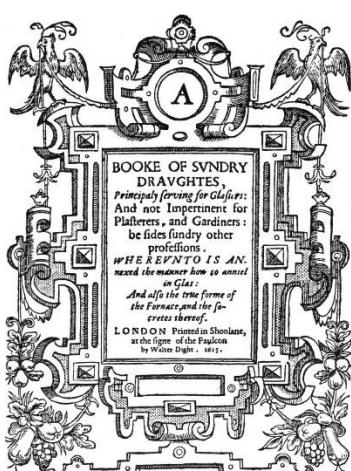
He focuses on the needs of window designers, yet the beautiful patterns are, indeed, “not impertinent” for artists and workers of many other crafts.

This version of his book is geared toward people who are happy to explore color and spaces using colored pencils or crayons. However, it can also inspire those whose tools are, of course – glass; or paint, thread (embroidery, crochet, knitting), fabric (piecework), sheets of plastic, wood or metal (carving, inlays, engraving, incising, parquet work), tiling, concrete (for example, ornamental walkways), and more.

This edition has the all the patterns from 1615 and the volumes created in the 1800s. The designs have been straightened so they may be more easily copied for other uses. The pattern index has notes at each thumbnail indicating where that image can be found in either of the editions from the 1800s. These notes are an L or an S followed by a number. The L refers to the 1898 reprint and the page. The S refers to the 1848 Shaw edition and page.

Also included, following the patterns, is Gidde’s glasswork advice from the 1600s; much of it transcribed with modern English spelling and punctuation and occasional definitions. This advice is included for historical purposes only. His techniques and recipes do not comply with current health and safety advice, may not be efficient or cost effective, and could be hazardous.

Gidde has provided inspiration for 400 years. The original book is rare but fortunately for us, “modern” reprints were published in 1848 and 1898. German and French editions were developed in the late 1800s. Additional 21st century scans and reprints are also available.



1615. London. Printed in Shoolane, at the signe of the Faulcon by Walter Dight, 1615-1616.

Early English Books Online: 11695 (Consult your local library);
British Library [print]

1848. Shaw, Henry, and Walter Gidde. London: Pickering.
Harvard University:

https://books.google.com/books?id=6_MUAAAAYAAJ

University of Michigan:

<https://archive.org/details/abookesundrydra00giddgoog>

New York Public Library

<https://babel.hathitrust.org/cgi/pt?id=nyp.33433078680455>

1898. Leadenhall Press: London, 1898.

University of California:

<https://archive.org/details/bookeofsundrydra00giddiala>

University of Minnesota:

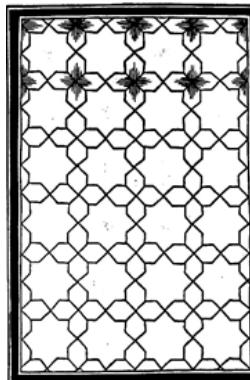
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DESIGN INDEX

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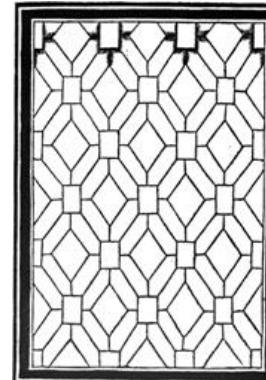
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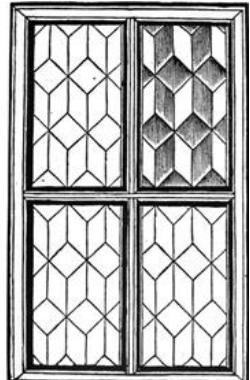
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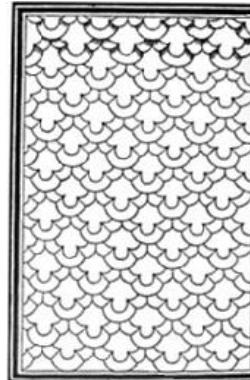
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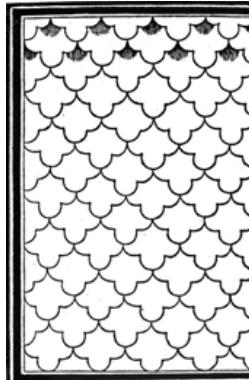
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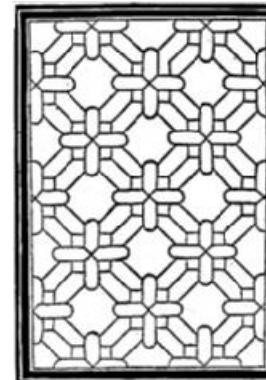
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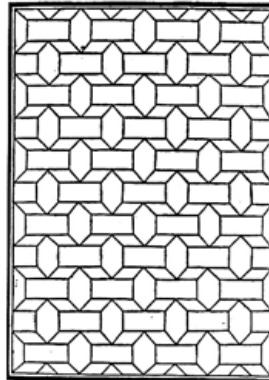
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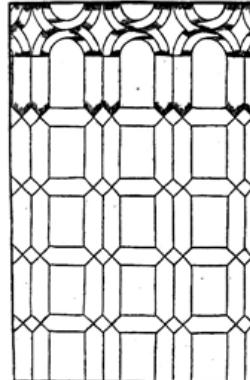
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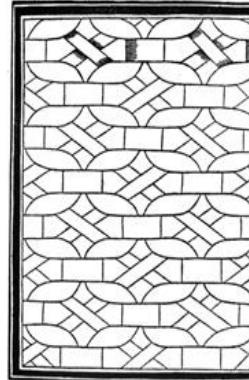
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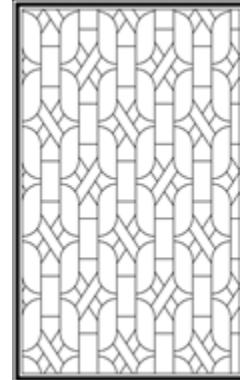
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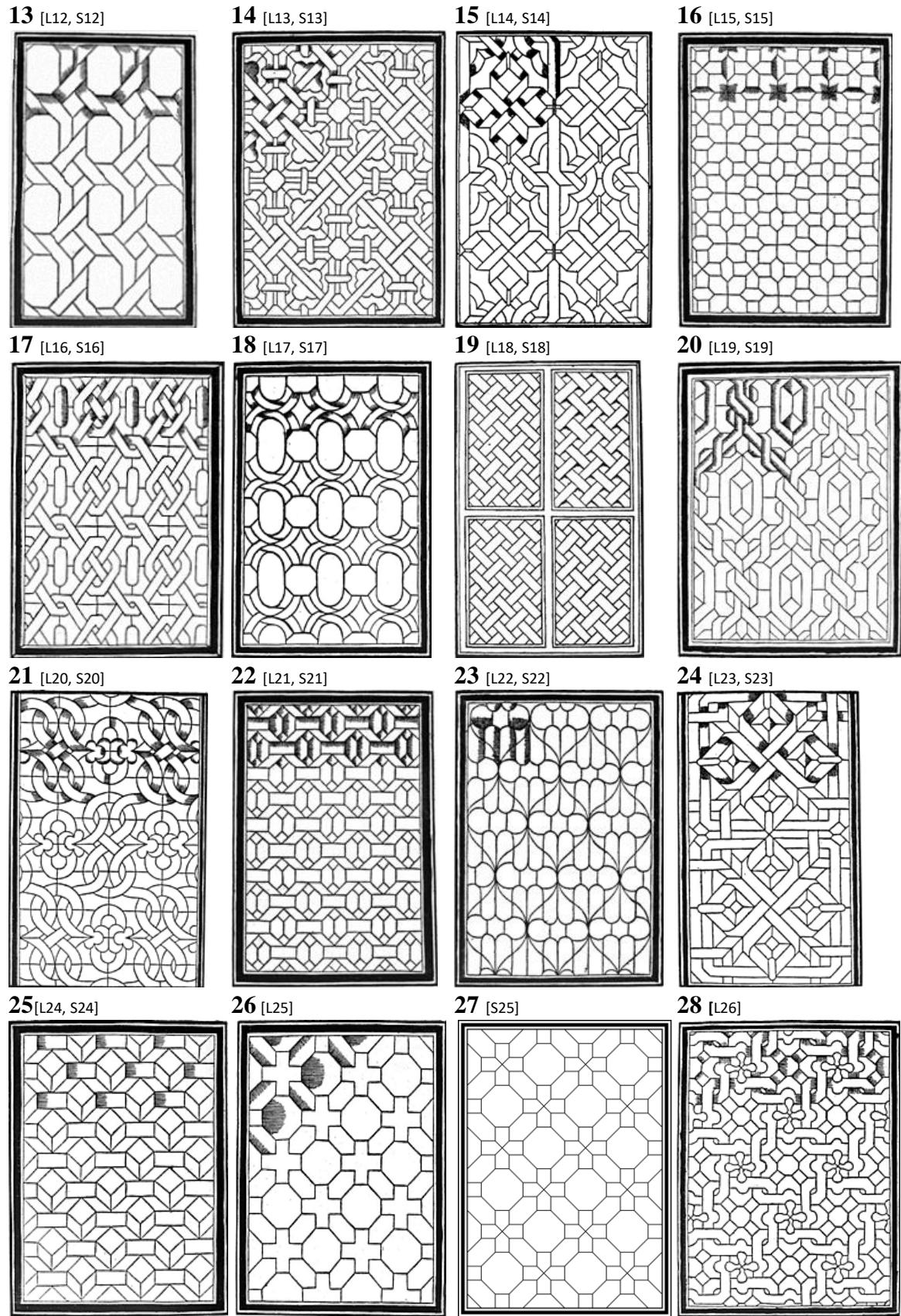


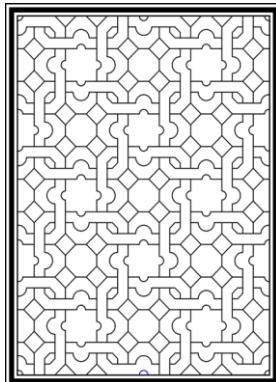
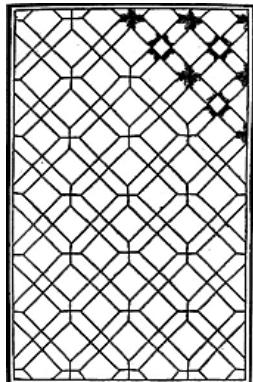
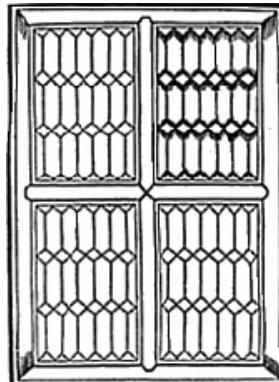
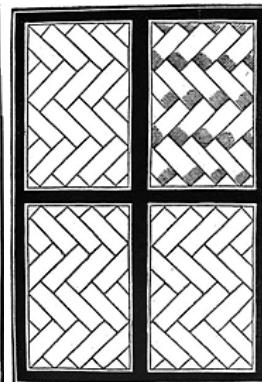
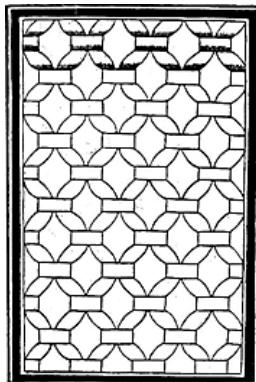
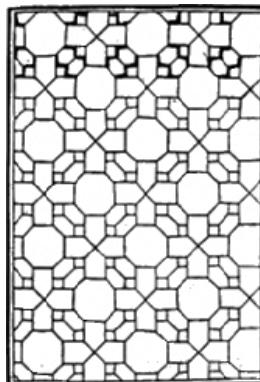
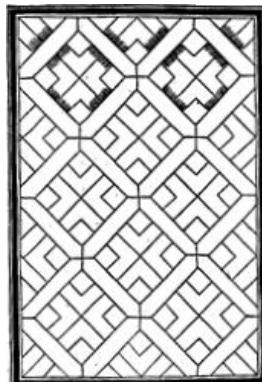
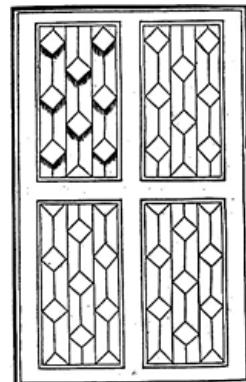
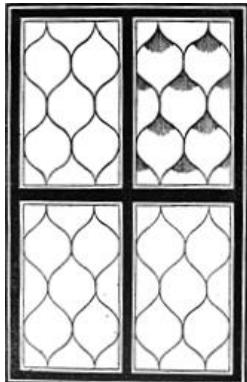
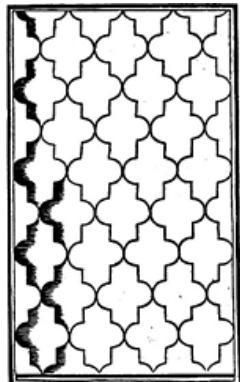
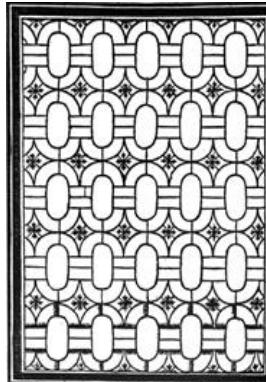
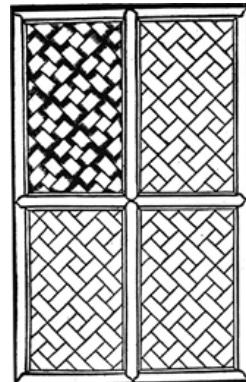
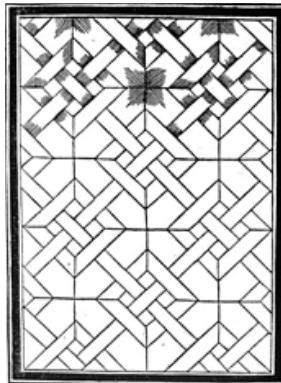
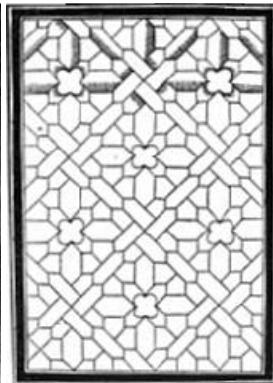
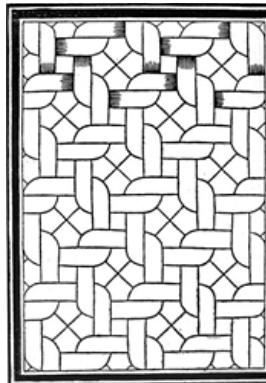
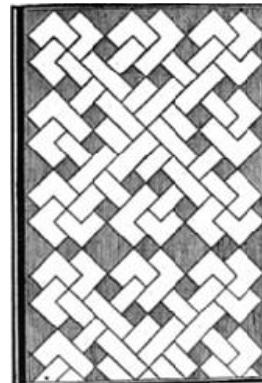
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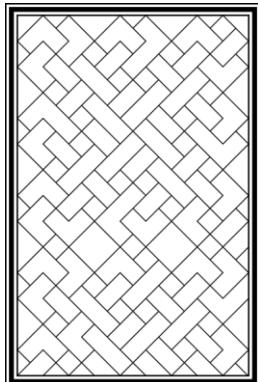
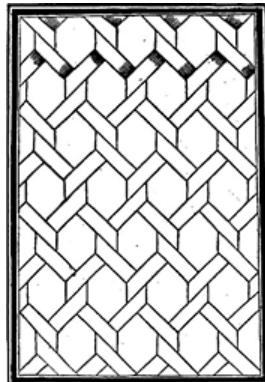
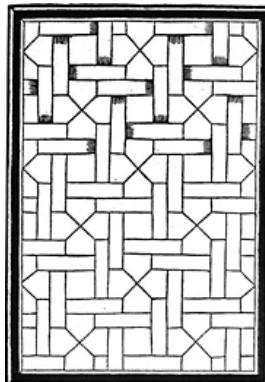
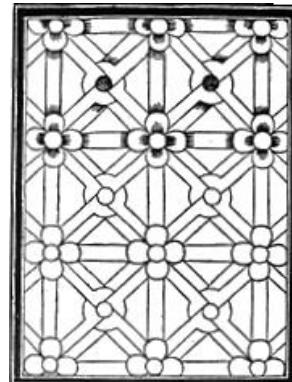
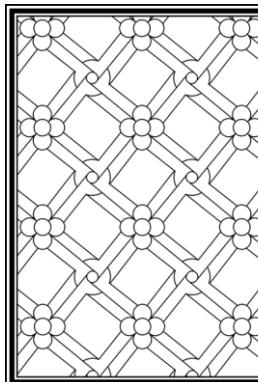
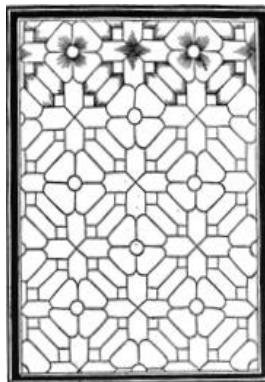
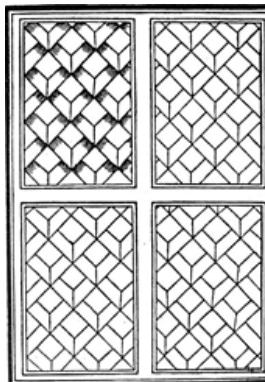
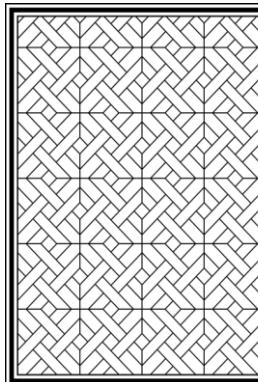
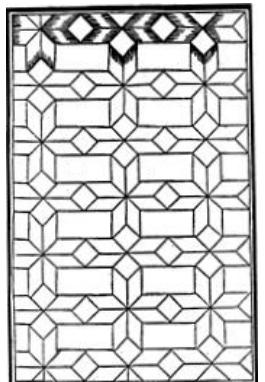
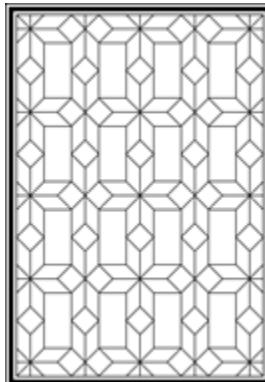
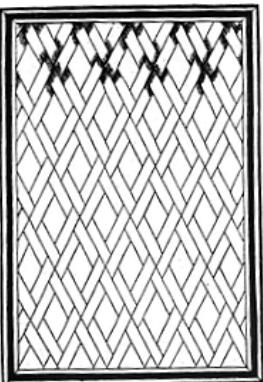
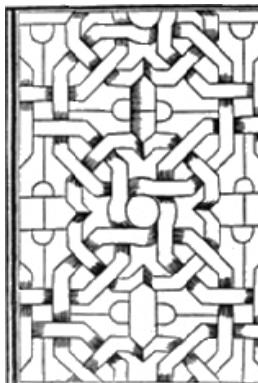
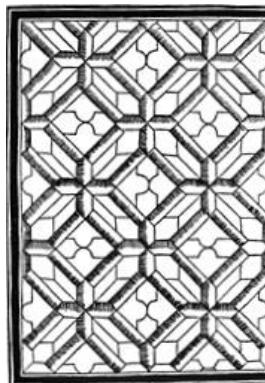
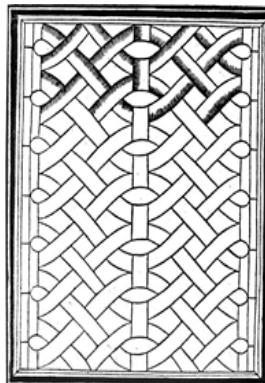
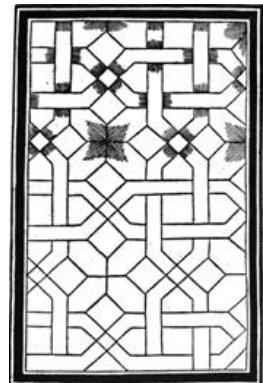


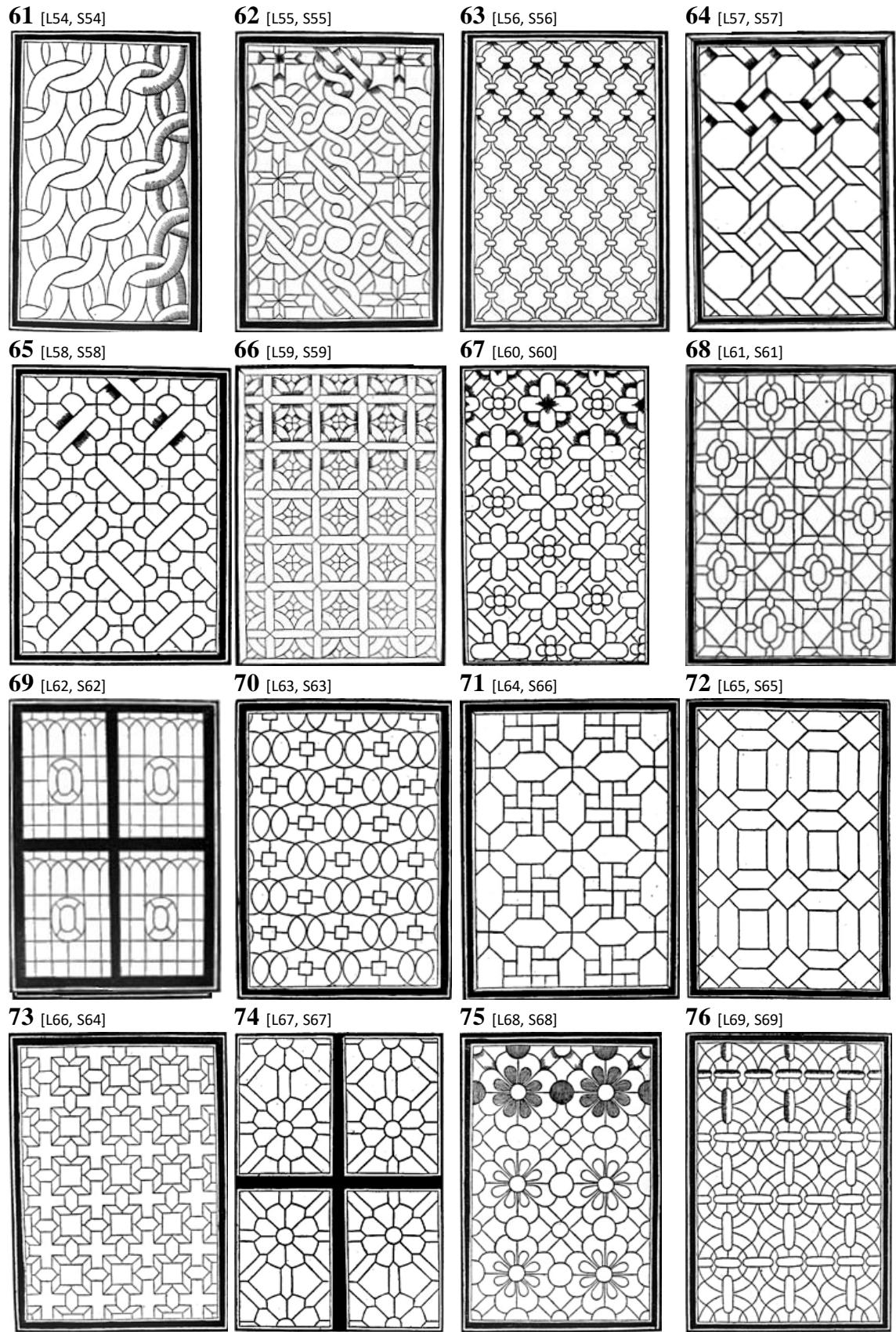
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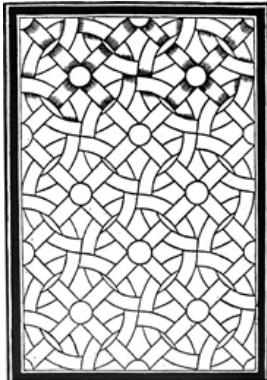


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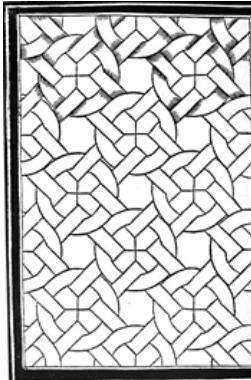
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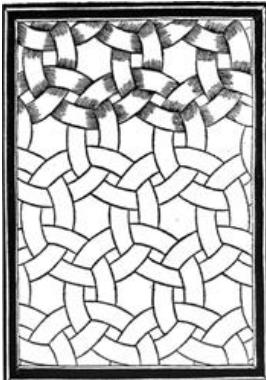
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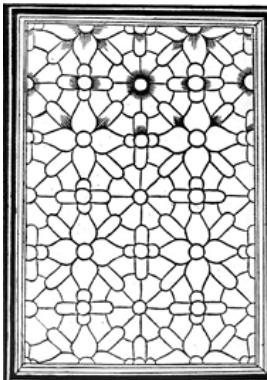
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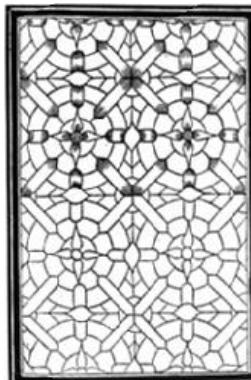
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81 [L74, S74]



82 [L75, S75]



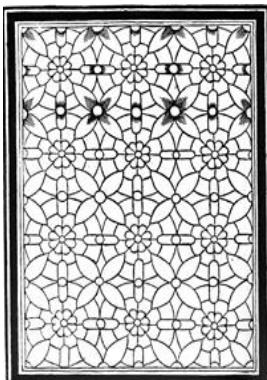
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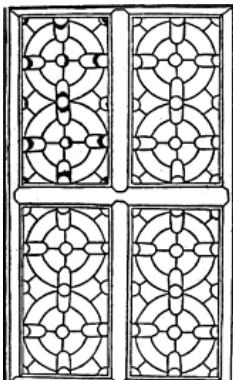
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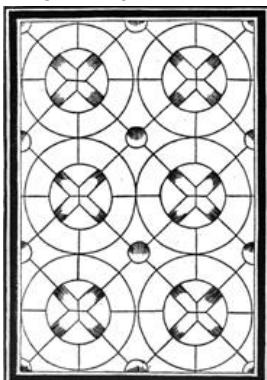
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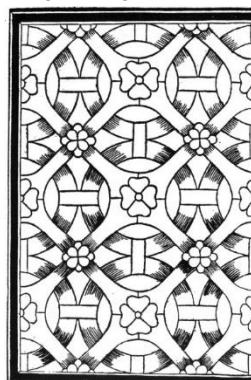
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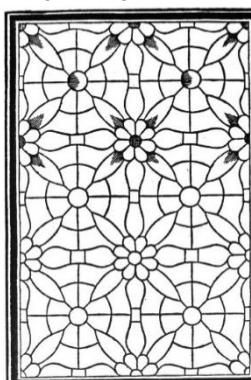
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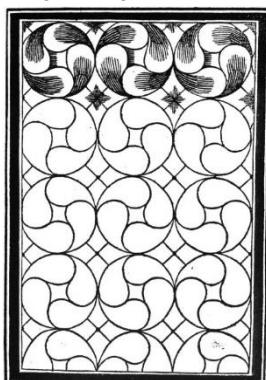
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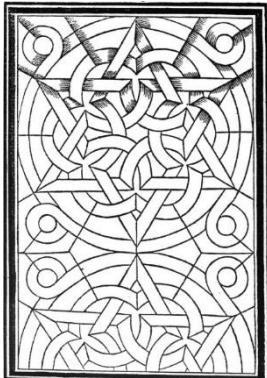
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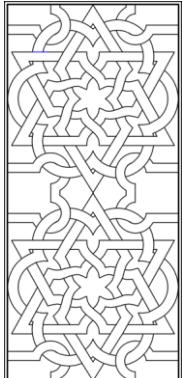
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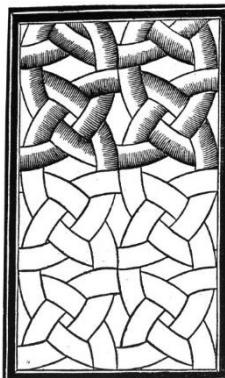
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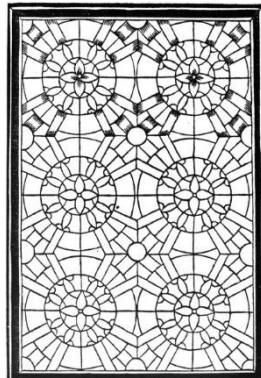
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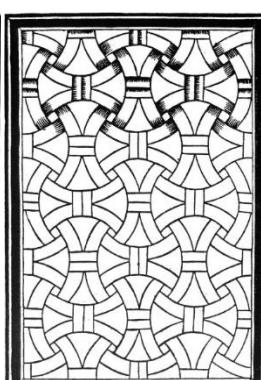
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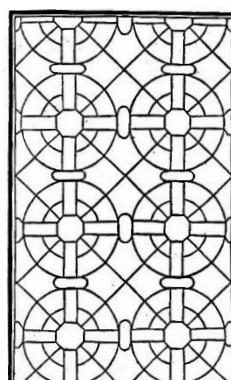
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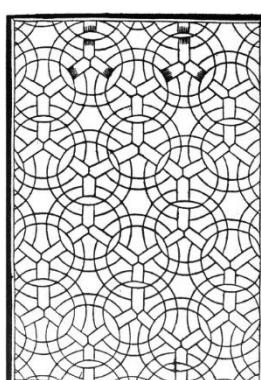
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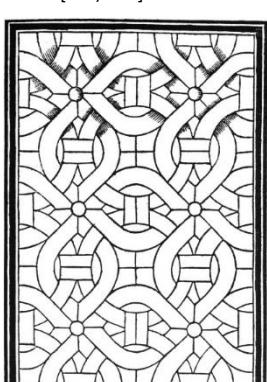
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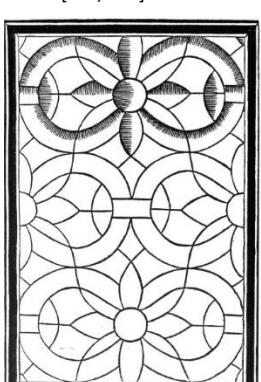
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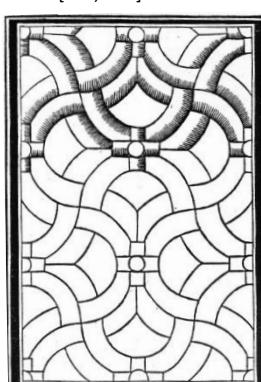
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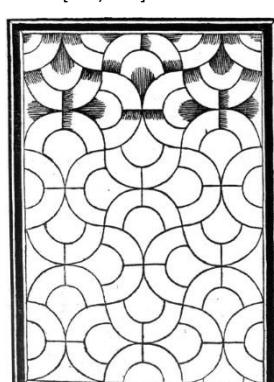
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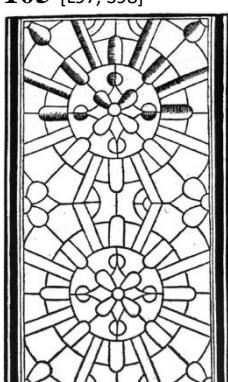
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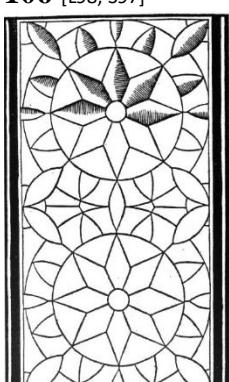
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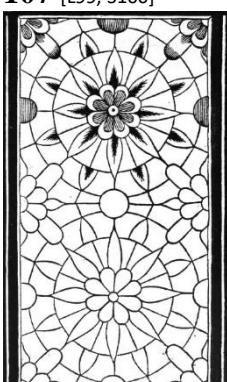
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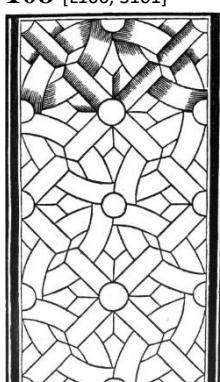
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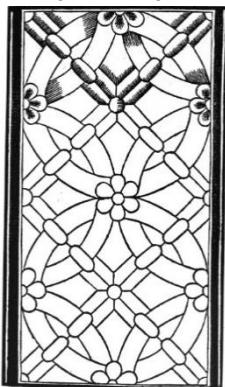
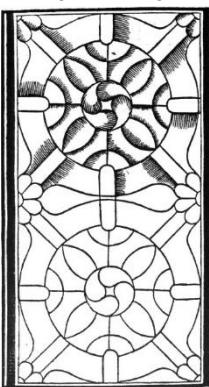
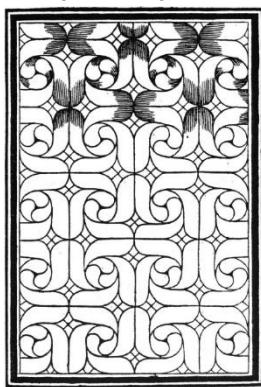
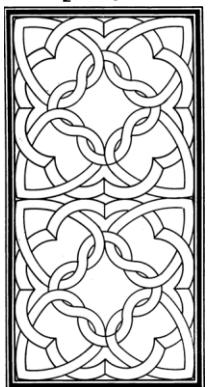
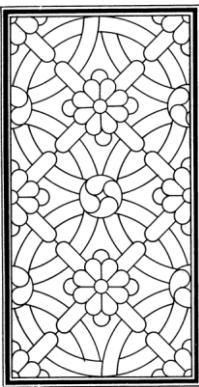
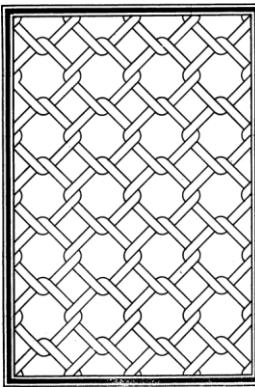
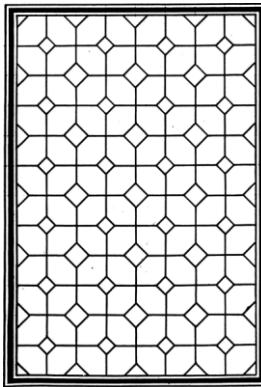
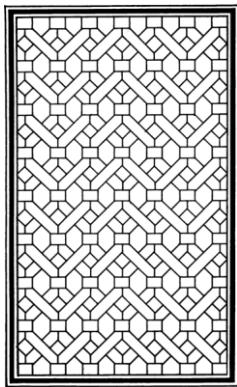
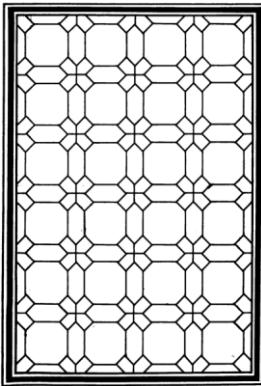
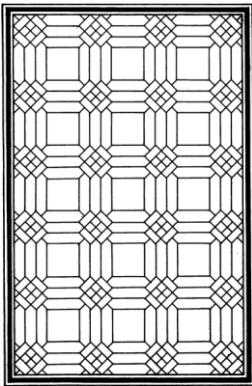
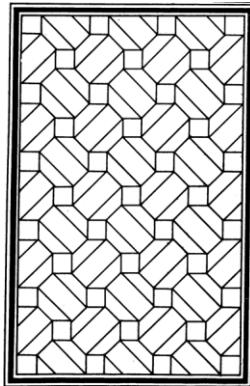
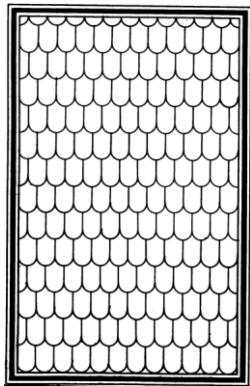
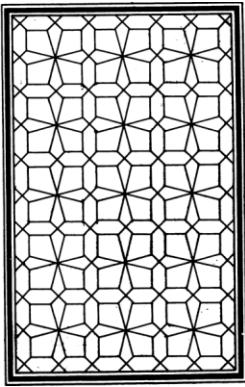
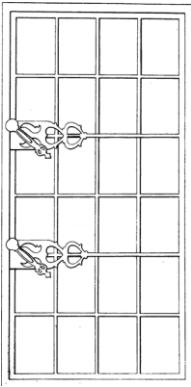
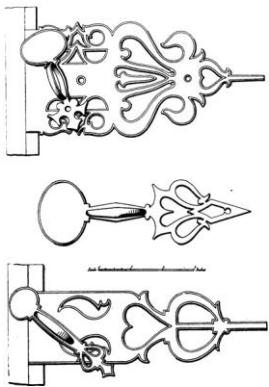
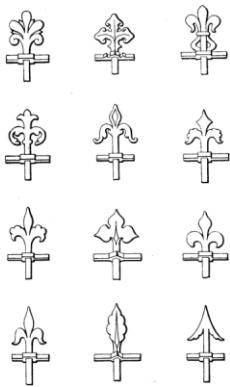


107 [L99, S100]



108 [L100, S101]



109 [L101, S102]**110** [L102, S103]**111** [L103, S104]**112** [S105]**113** [S106]**114** [S107]**115** [S108]**116** [S109]**117** [S110]**118** [S111]**119** [S112]**120** [S113]**121** [S114]**122** [S115]**123** [S116]**124** [S117]

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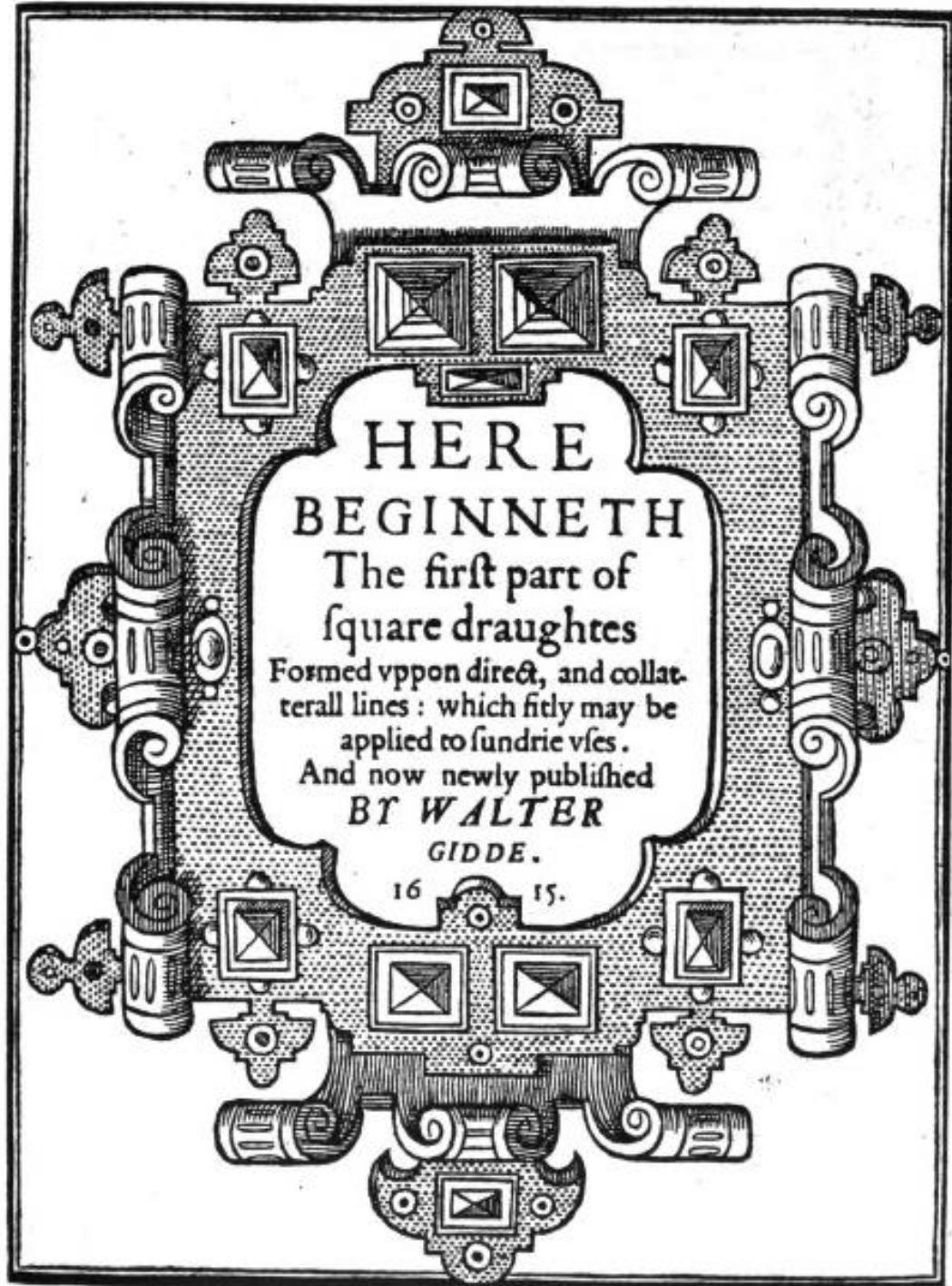
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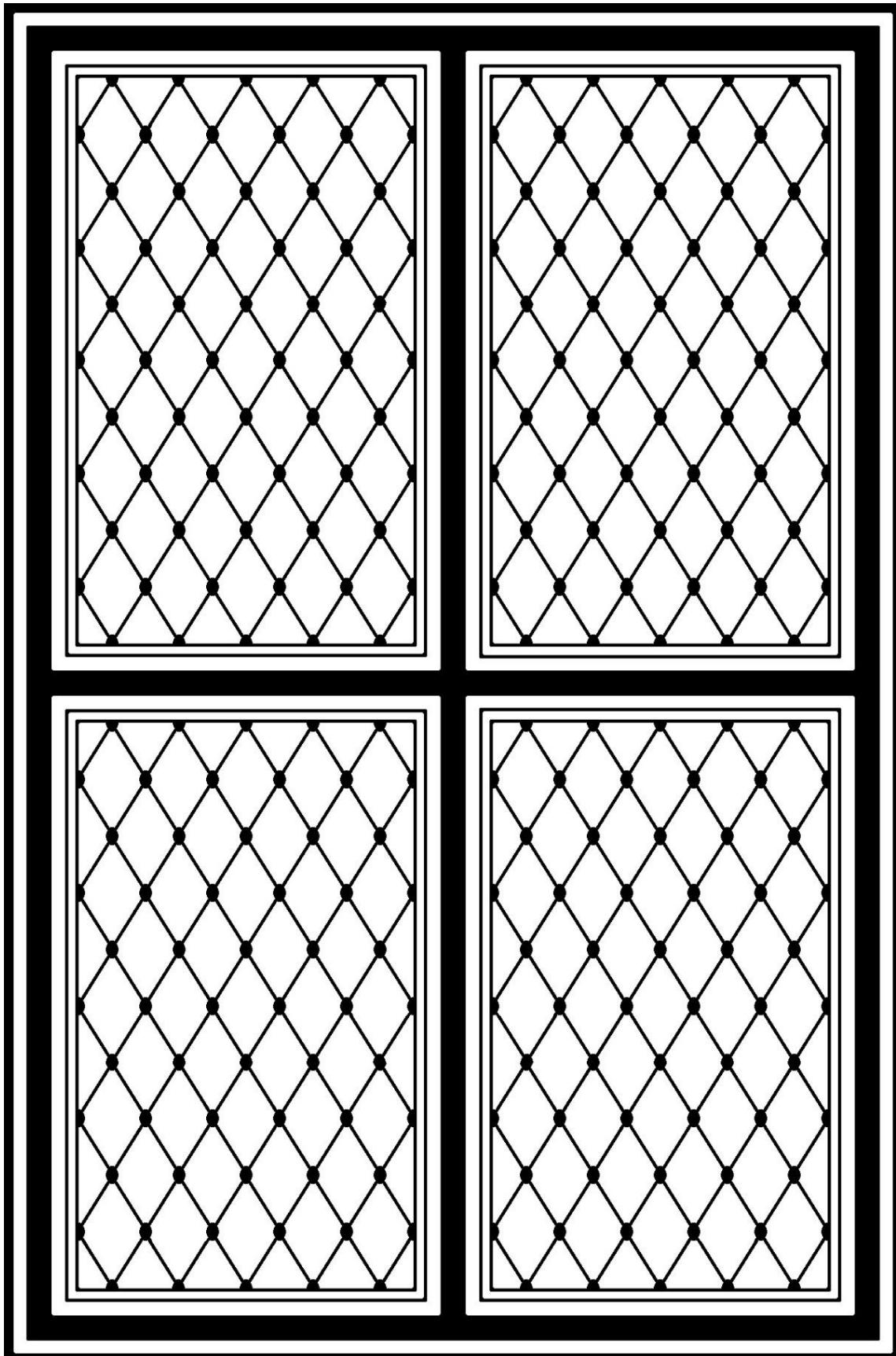
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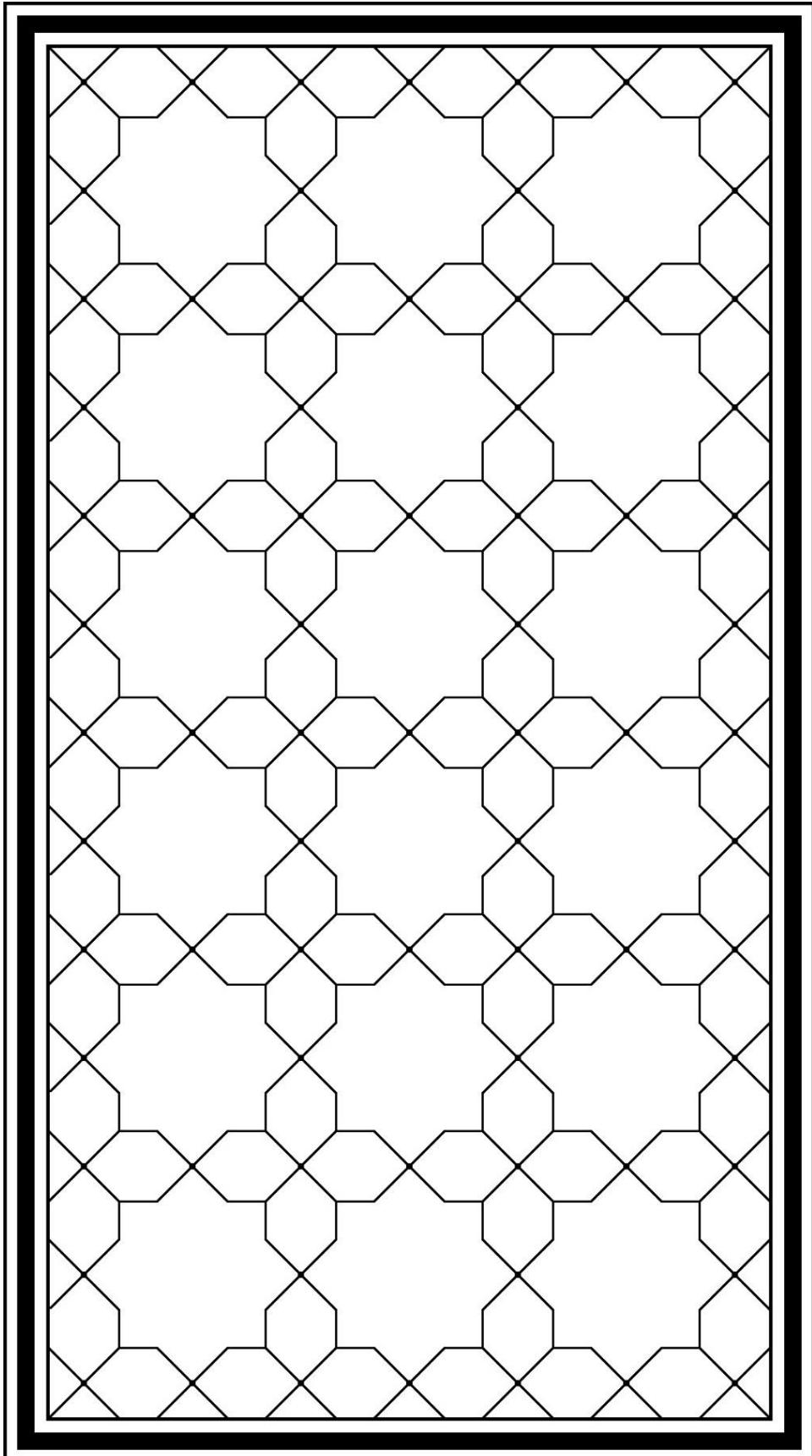
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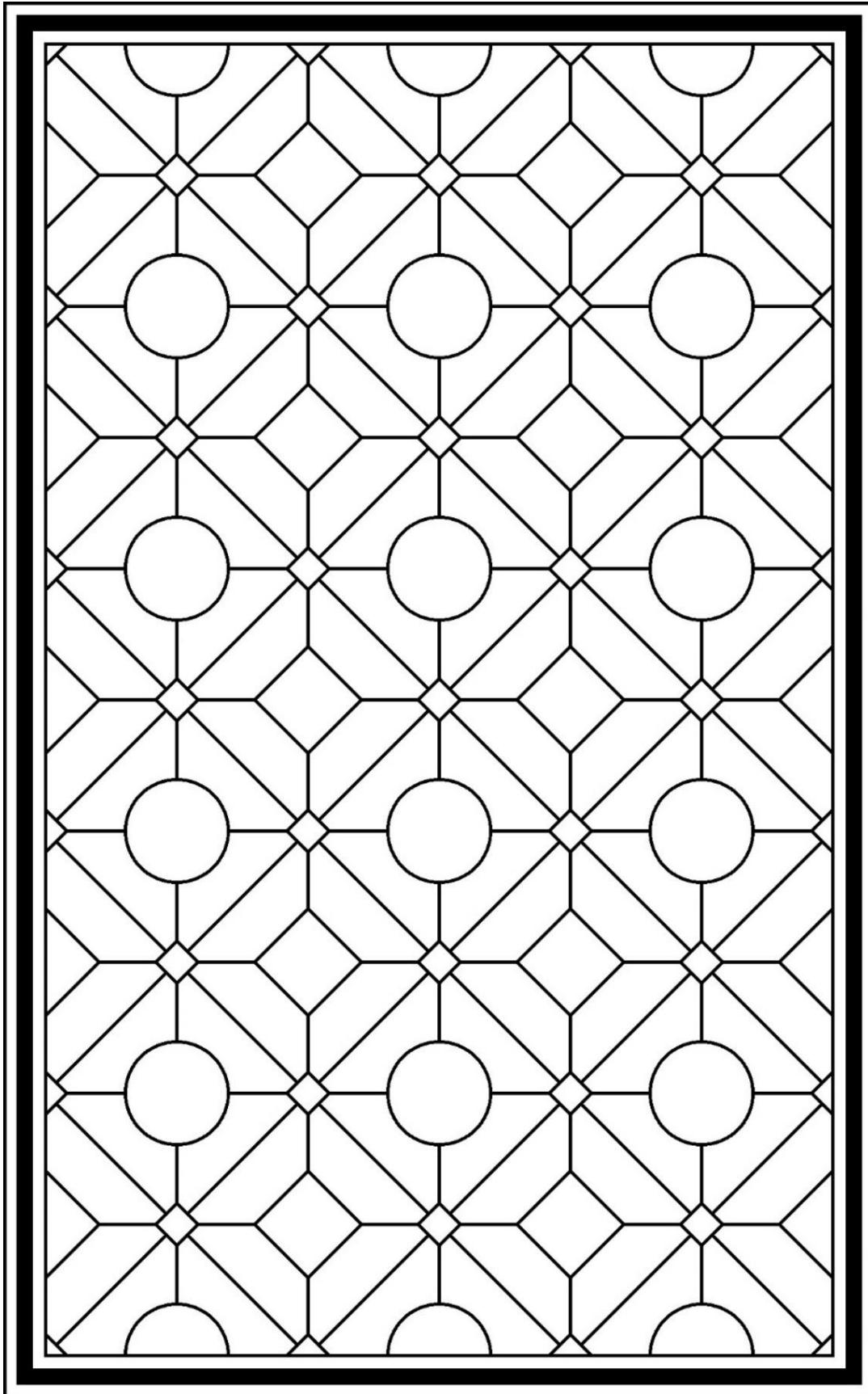
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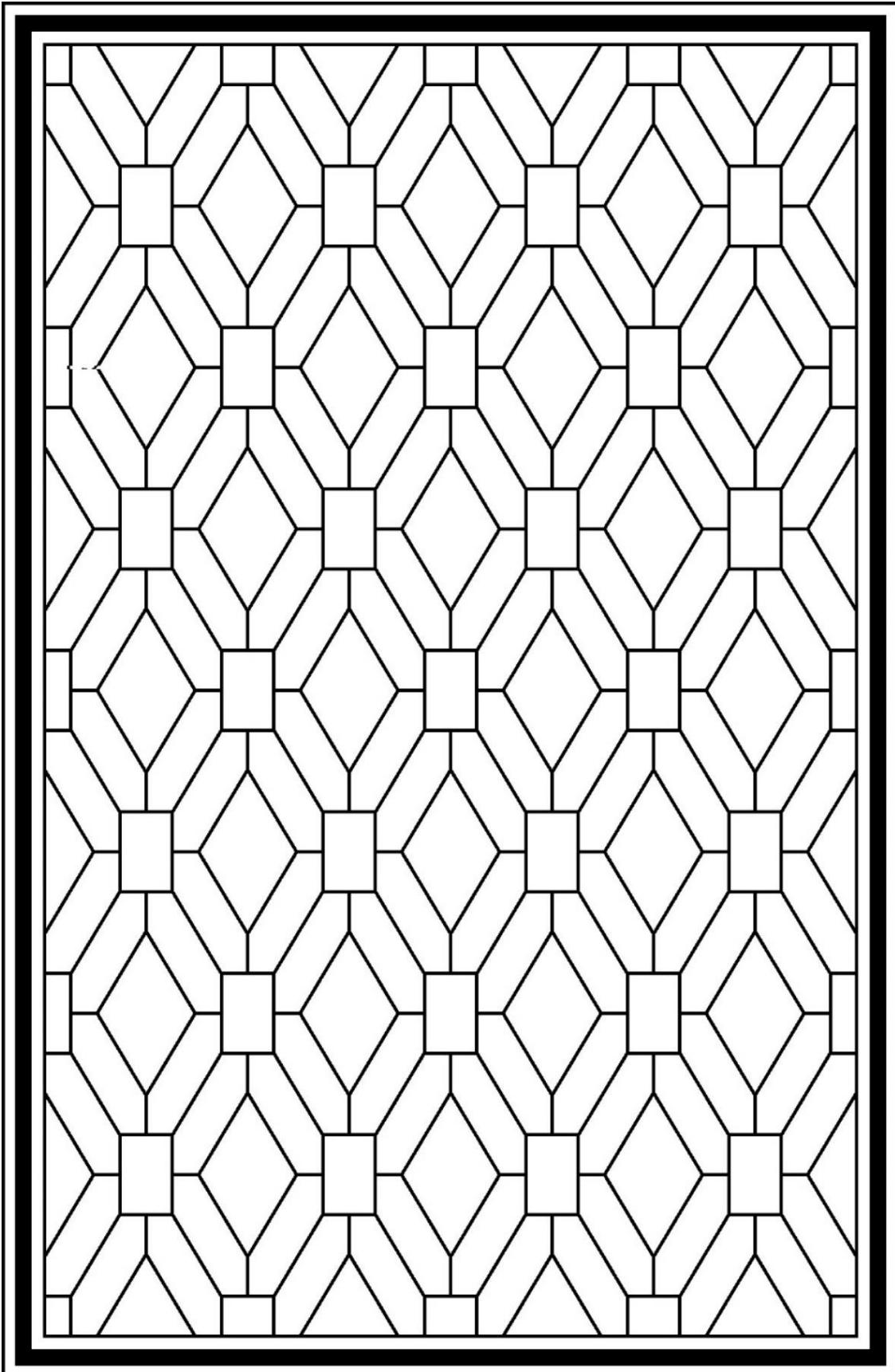
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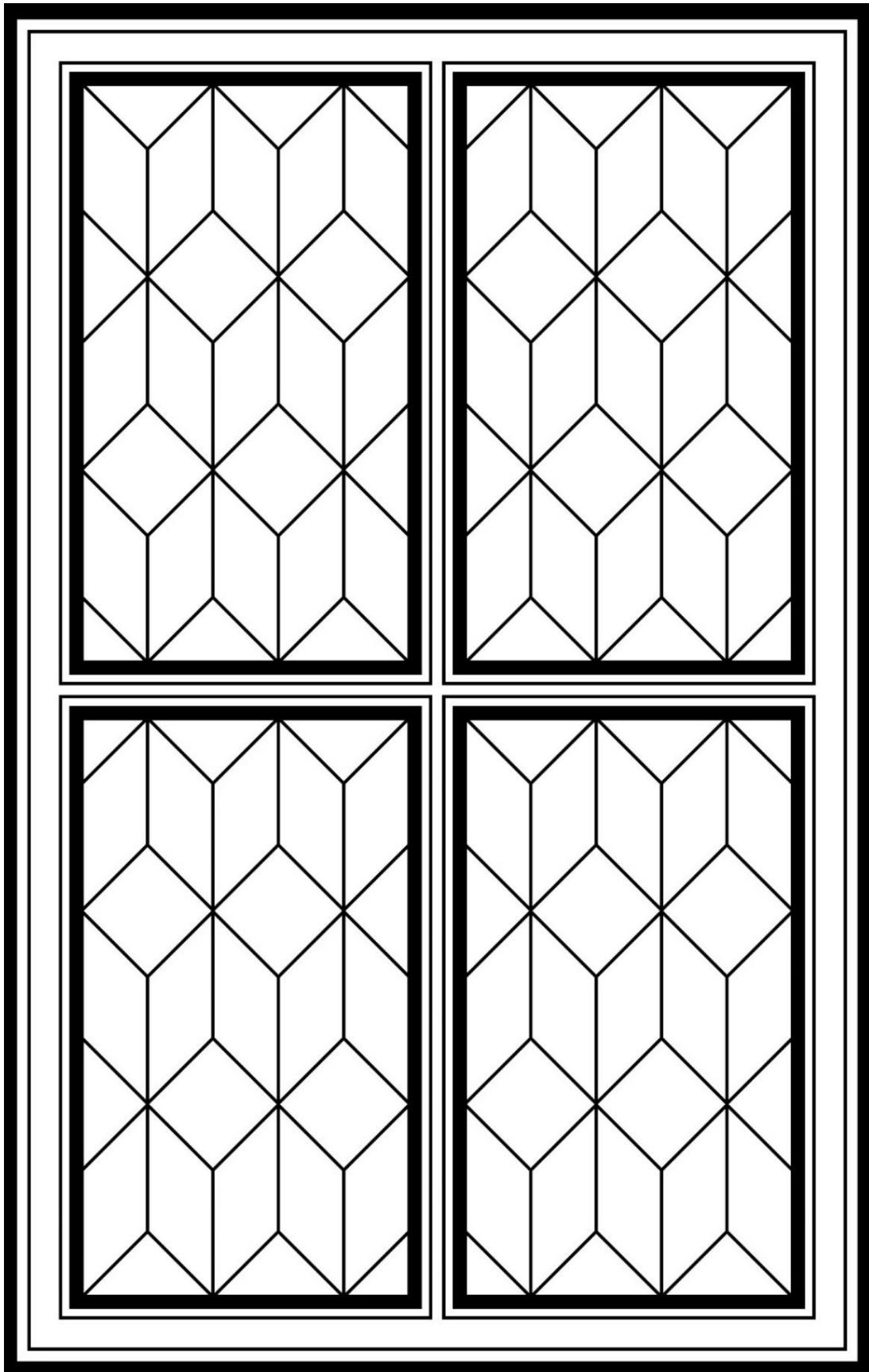


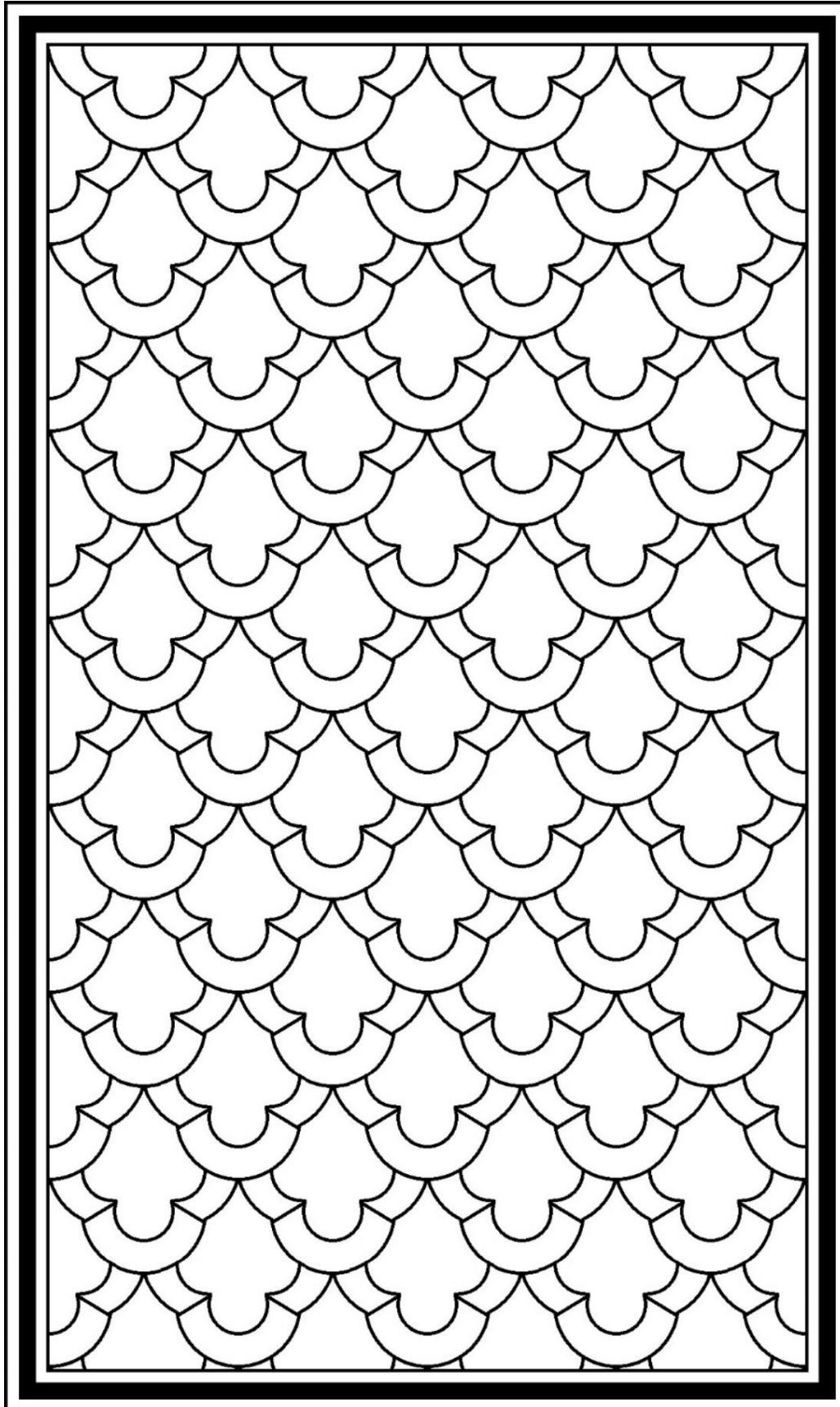


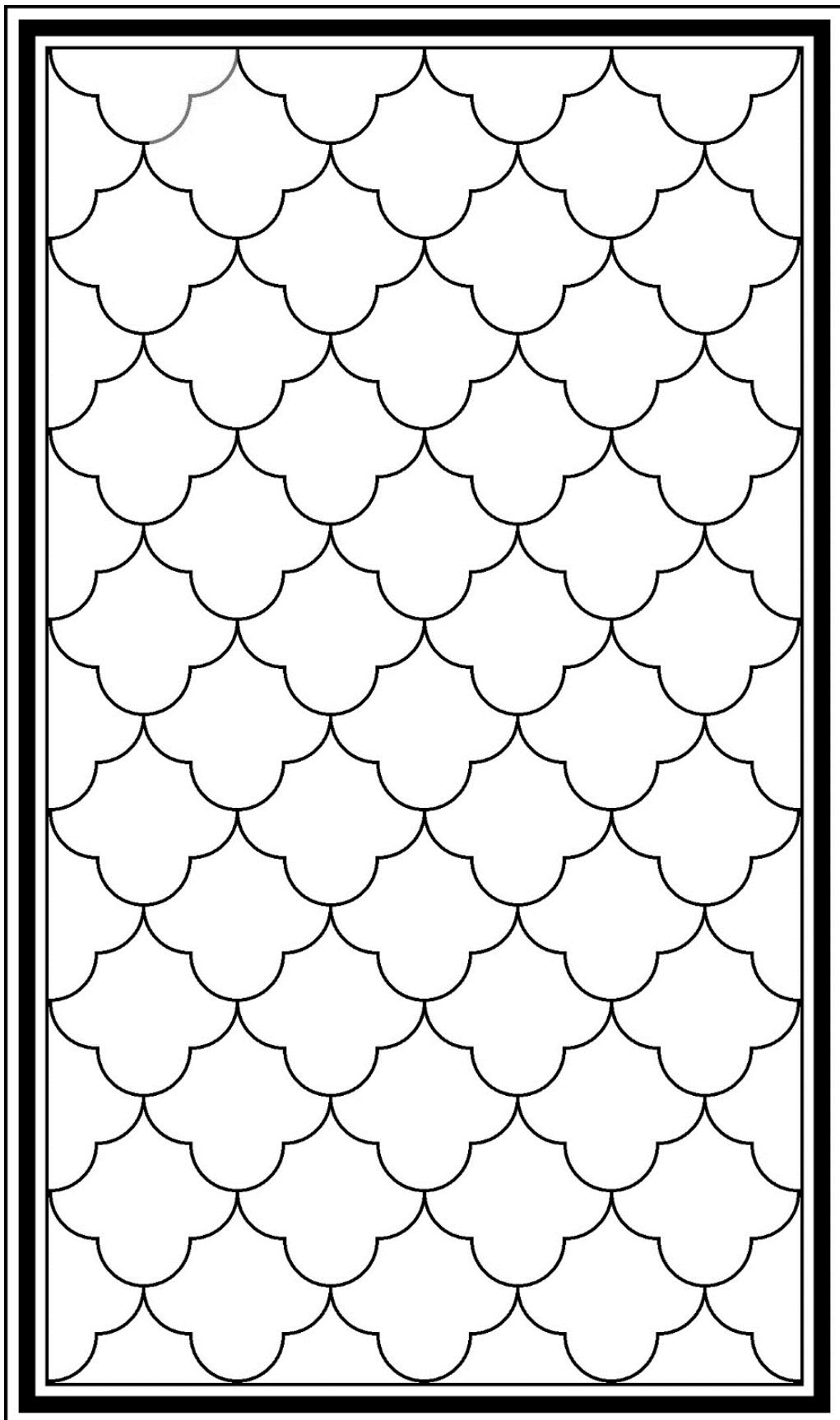


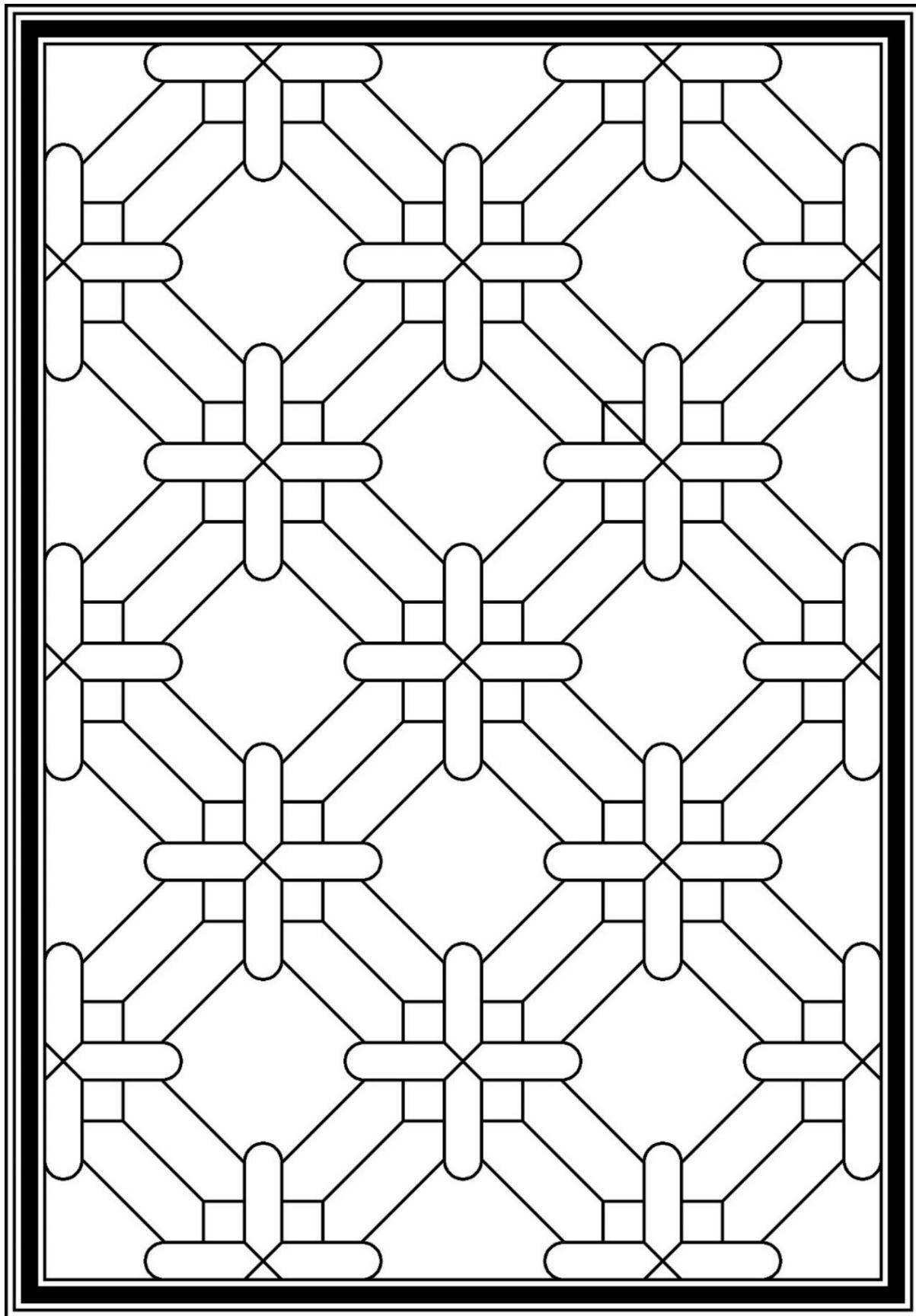


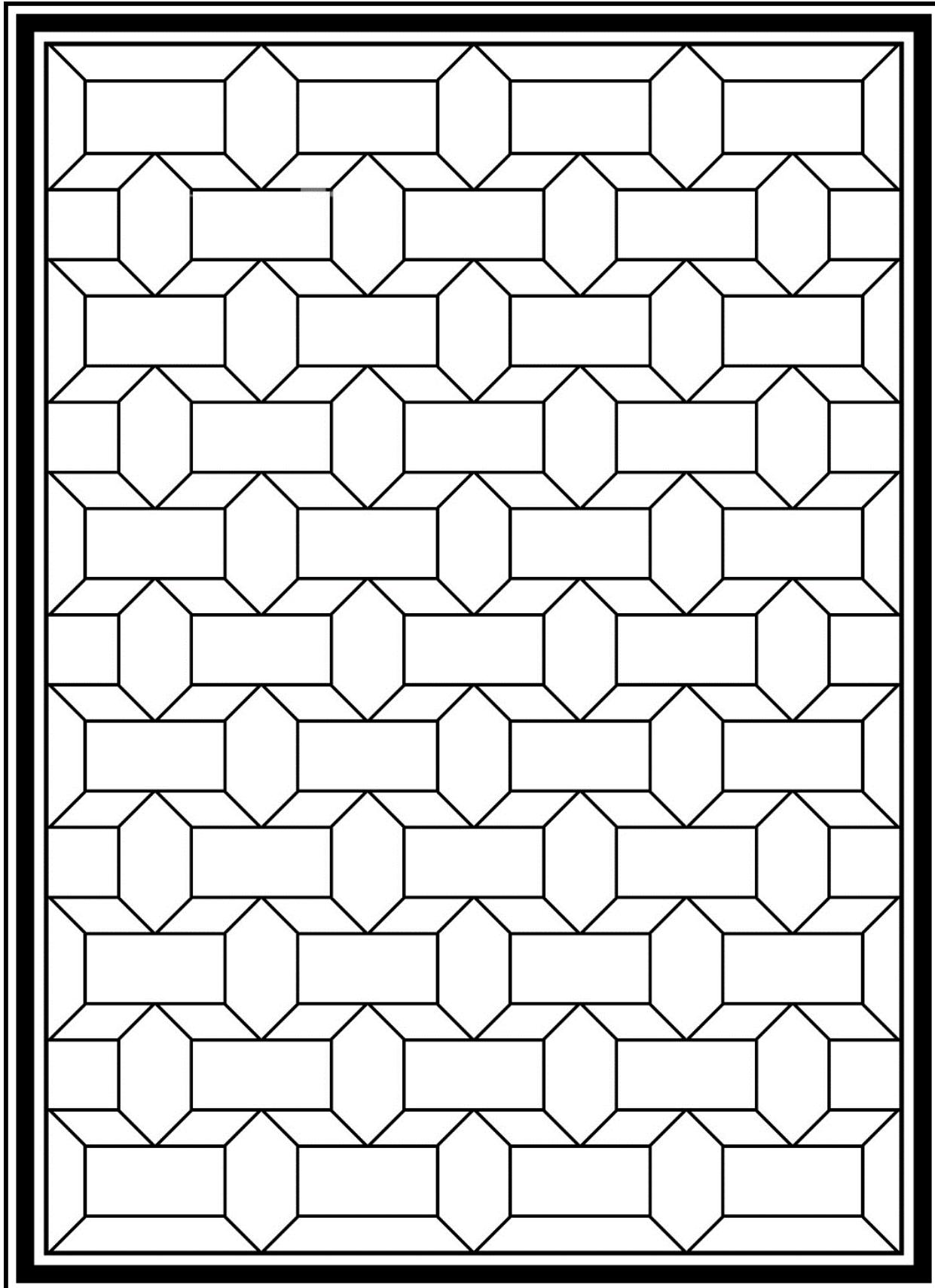


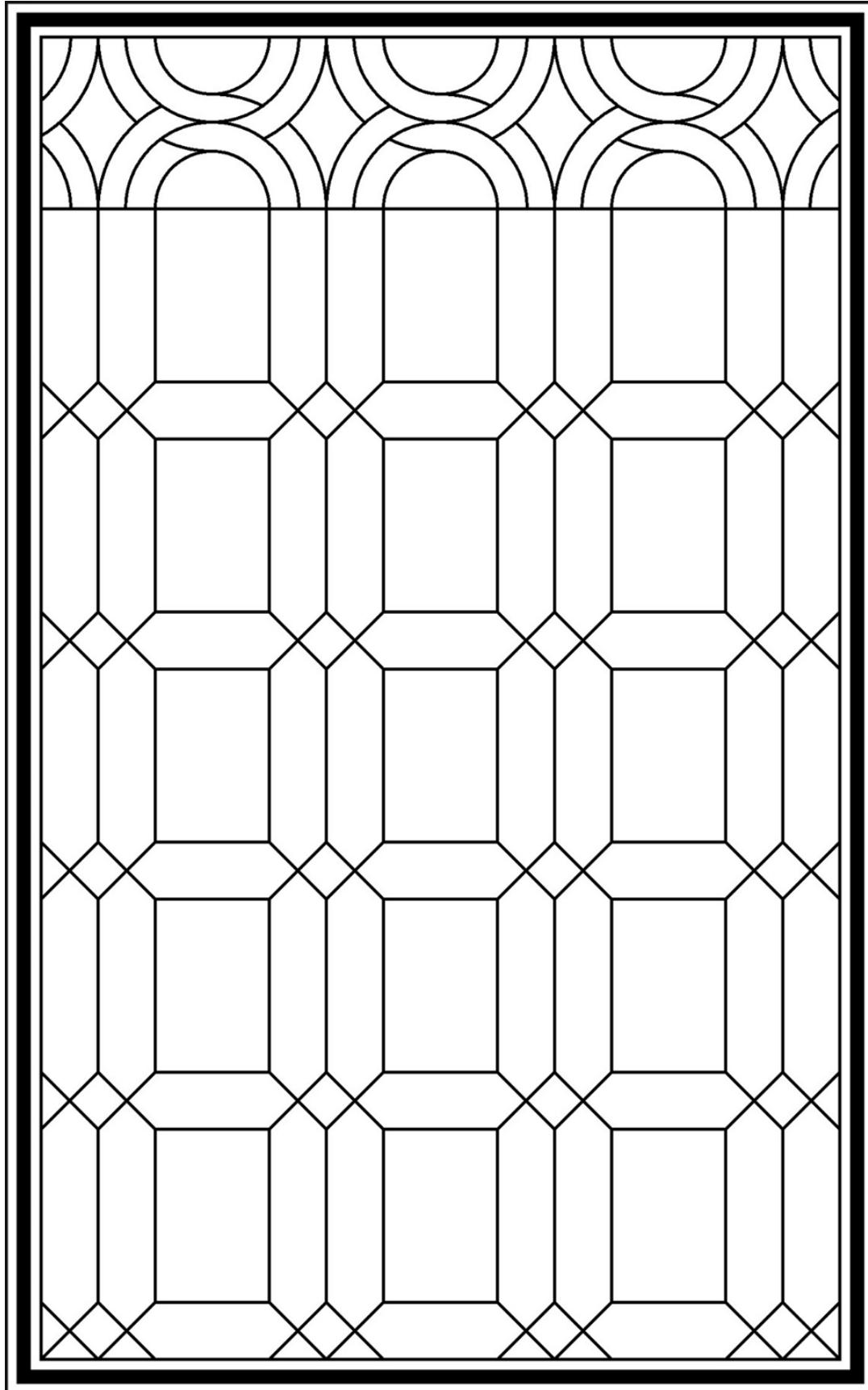


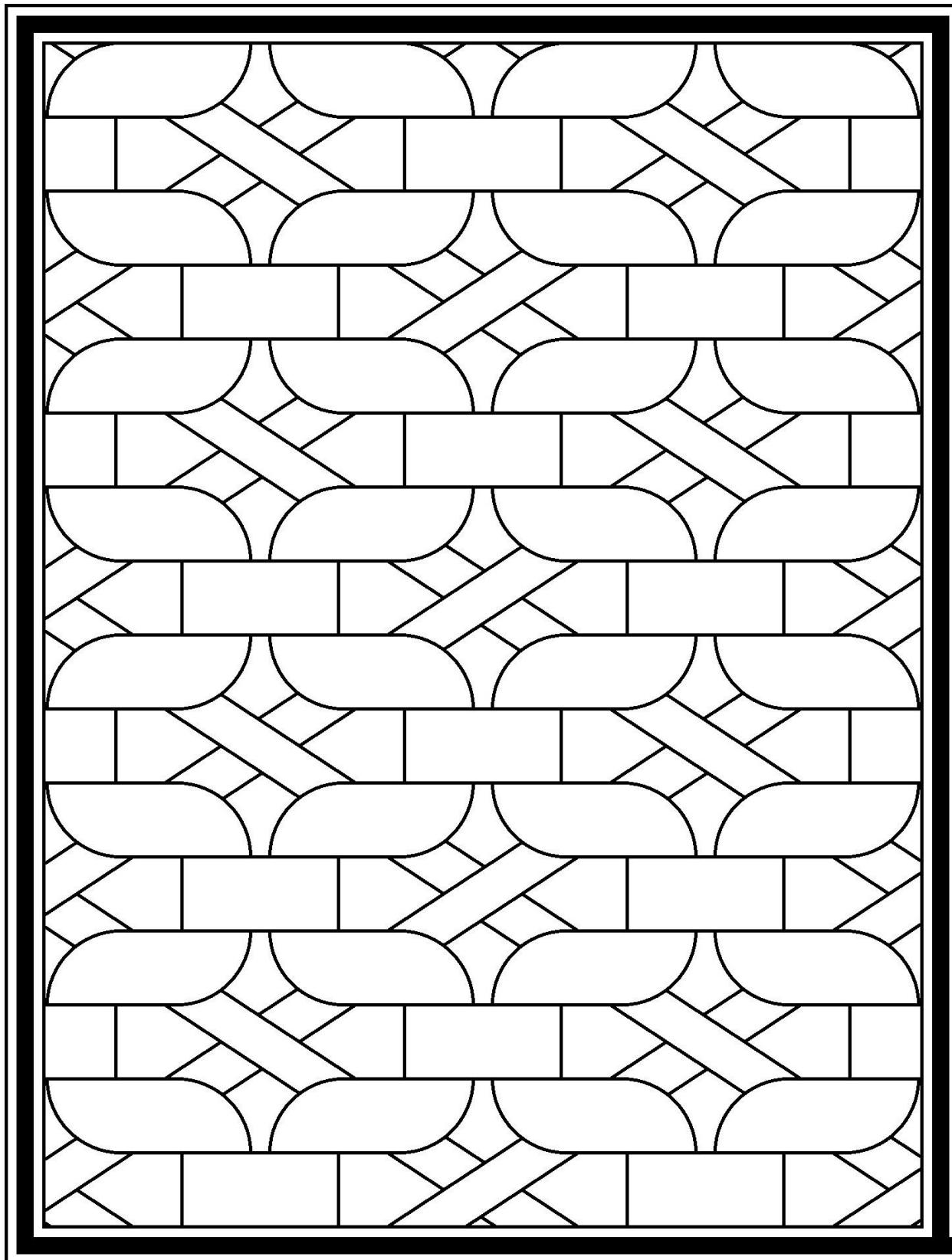


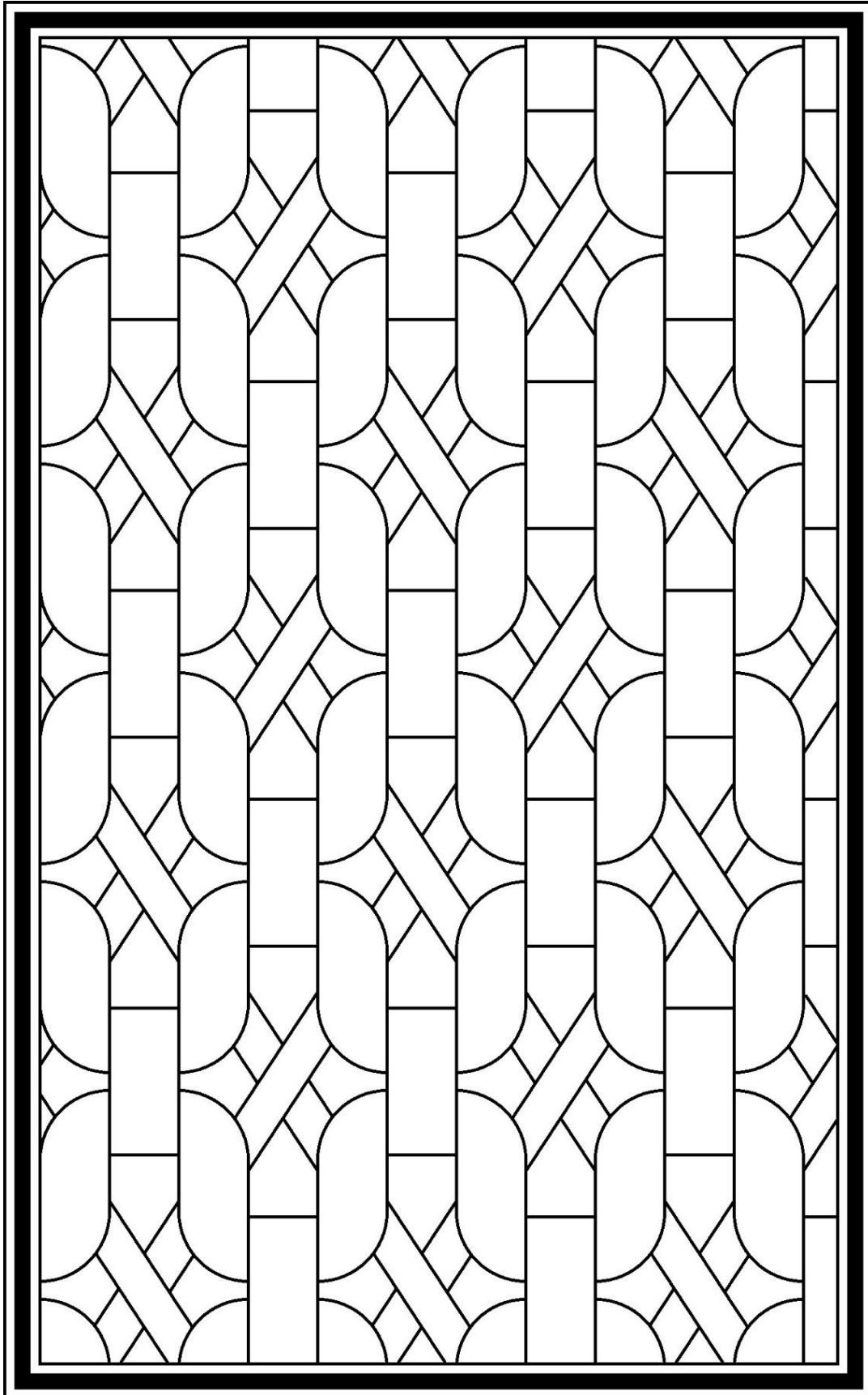


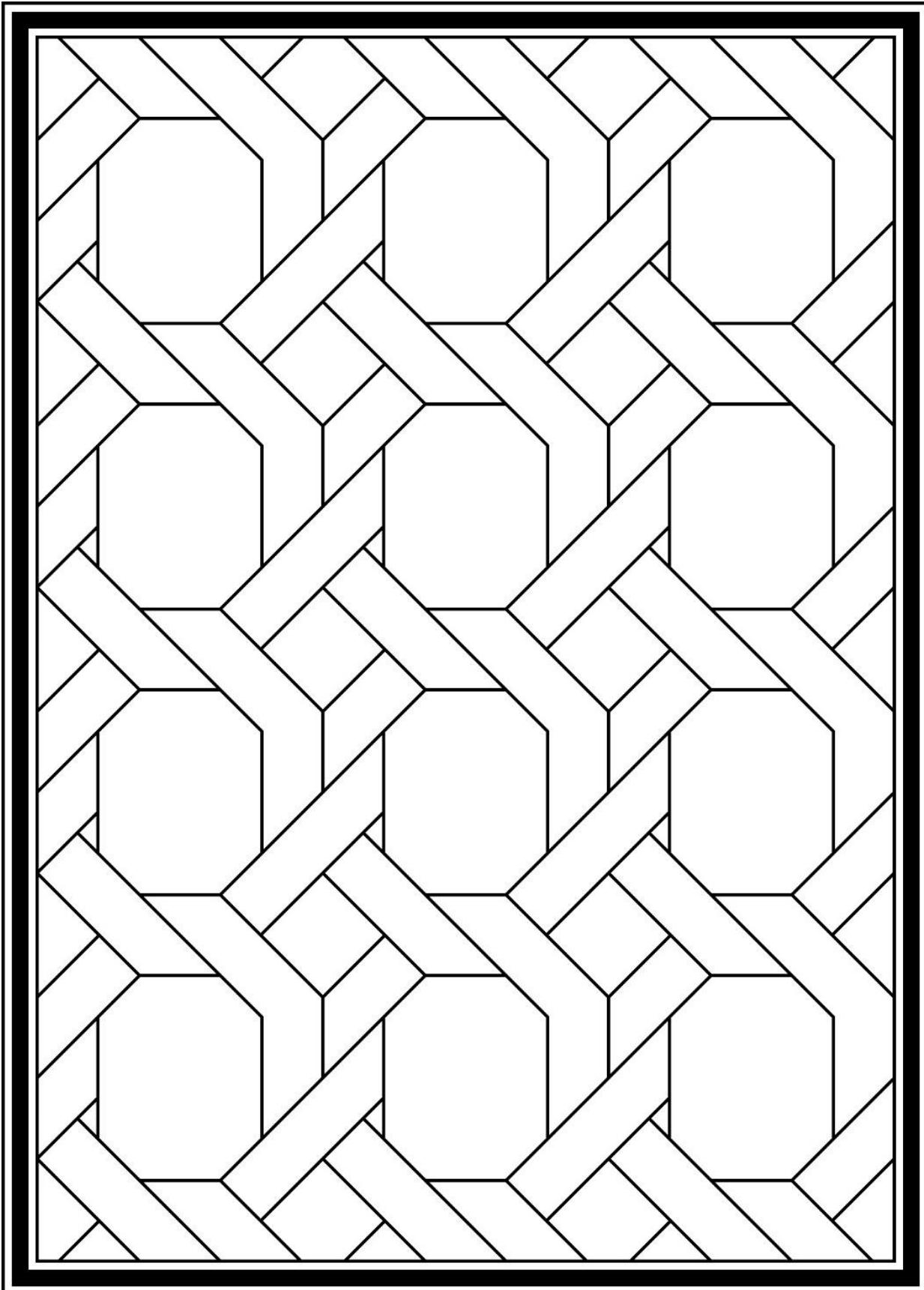


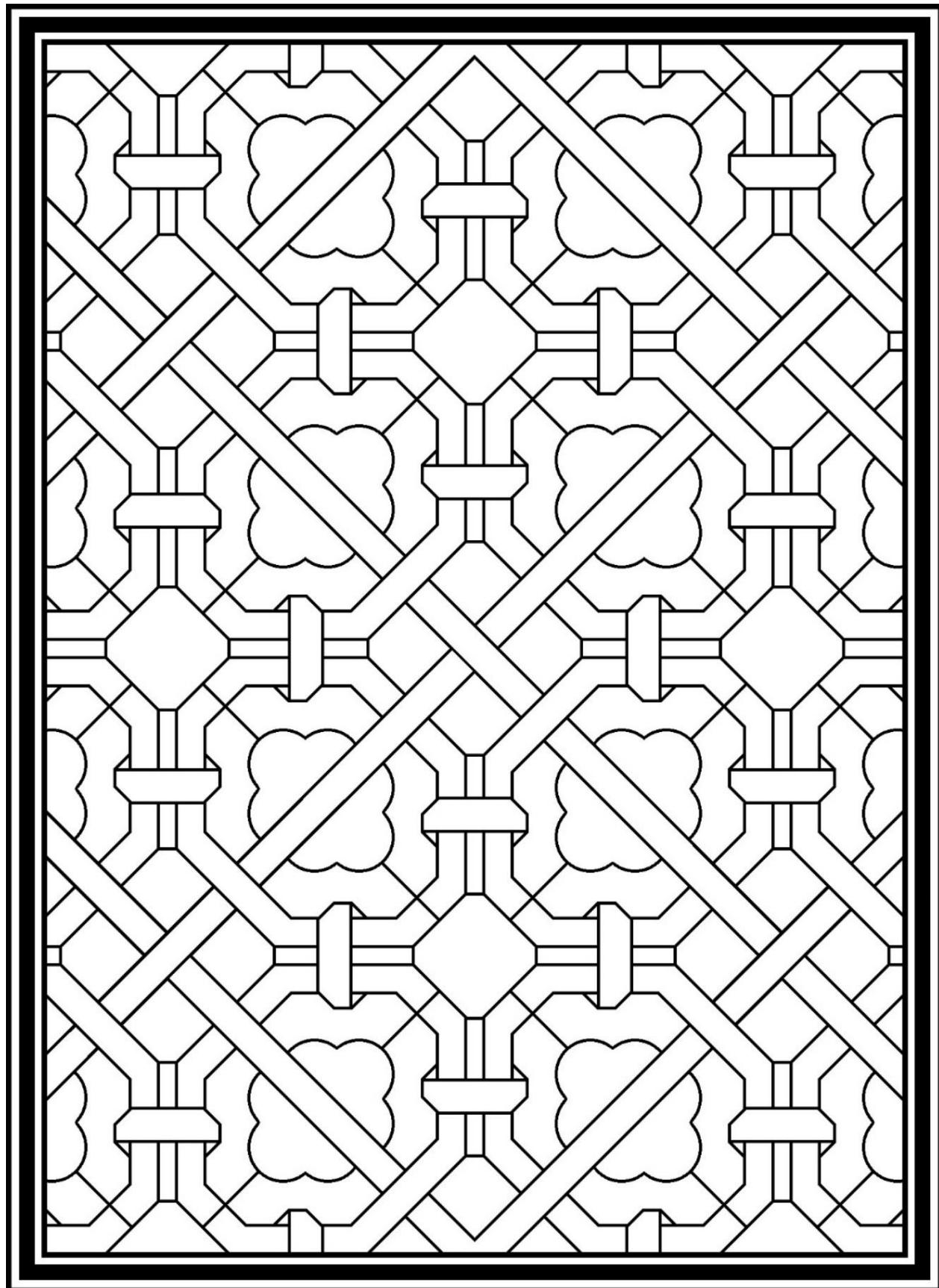


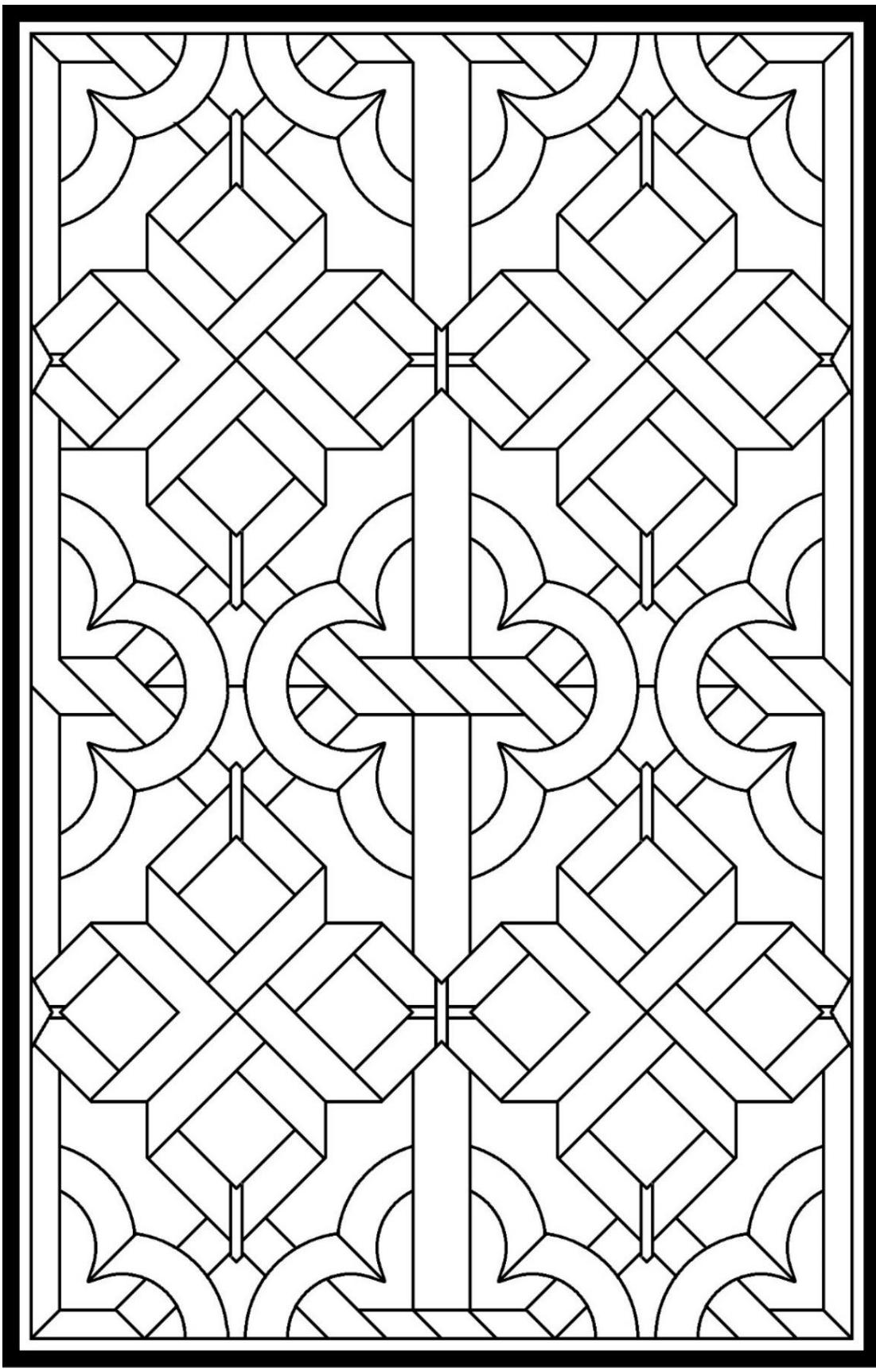


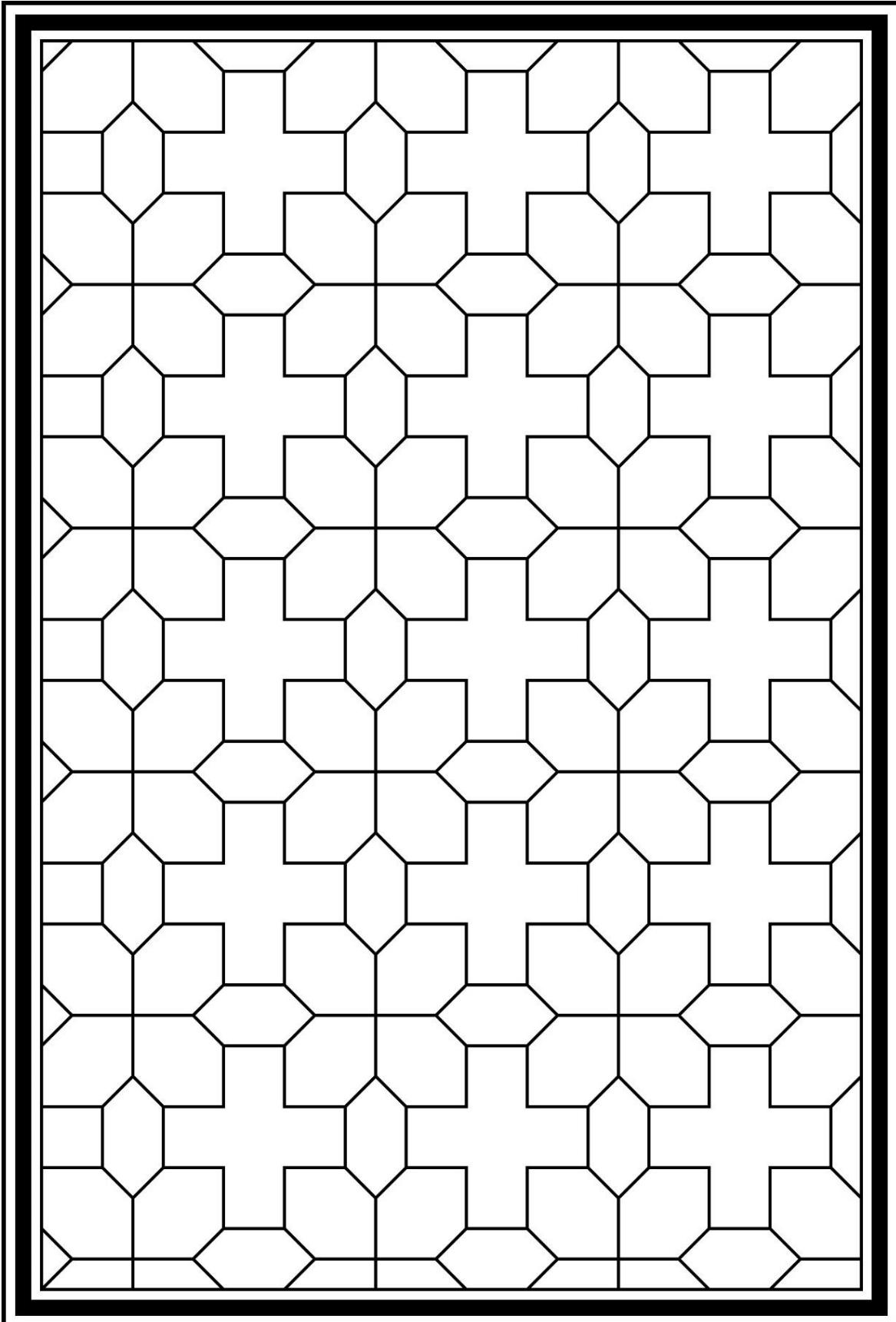


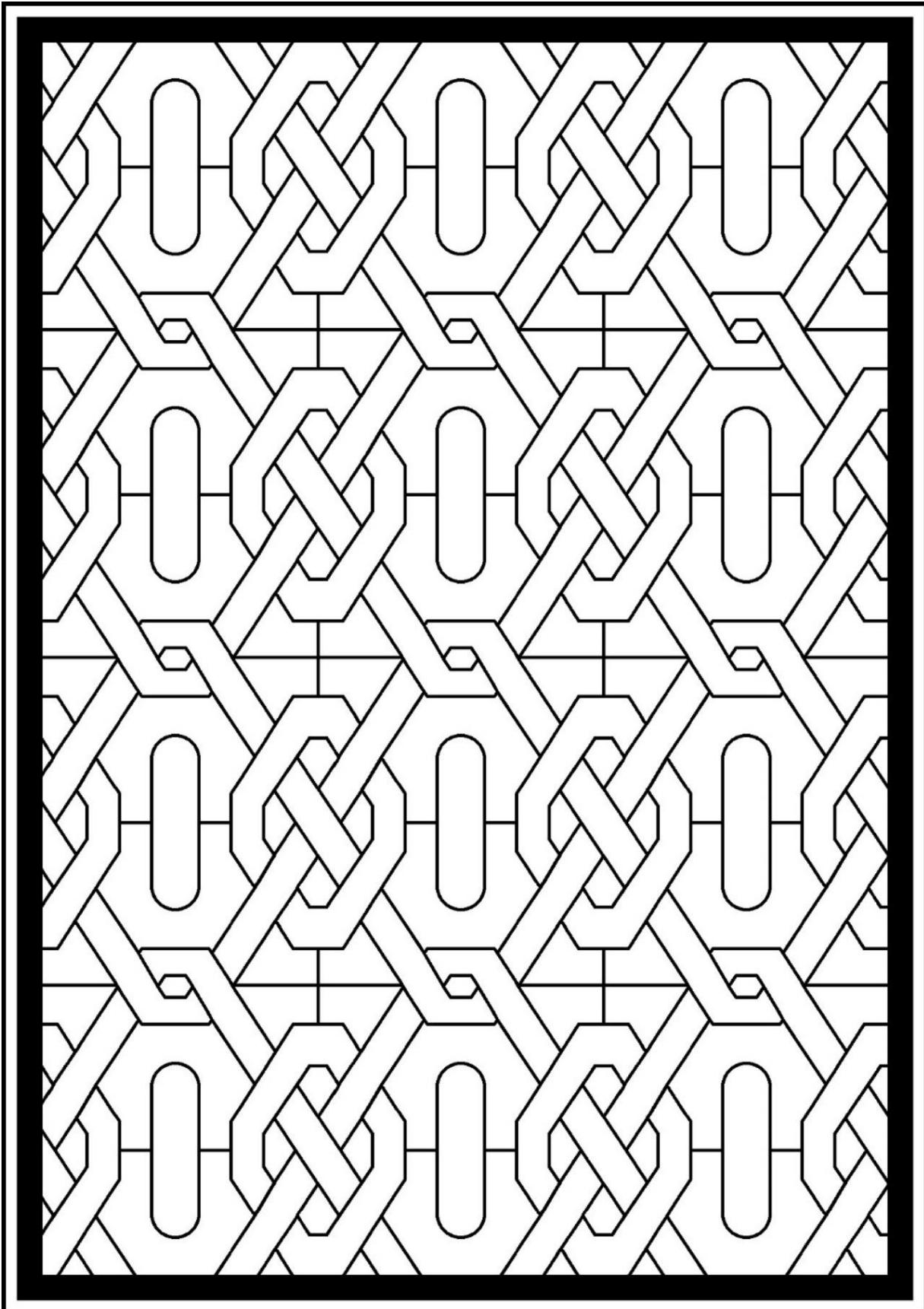


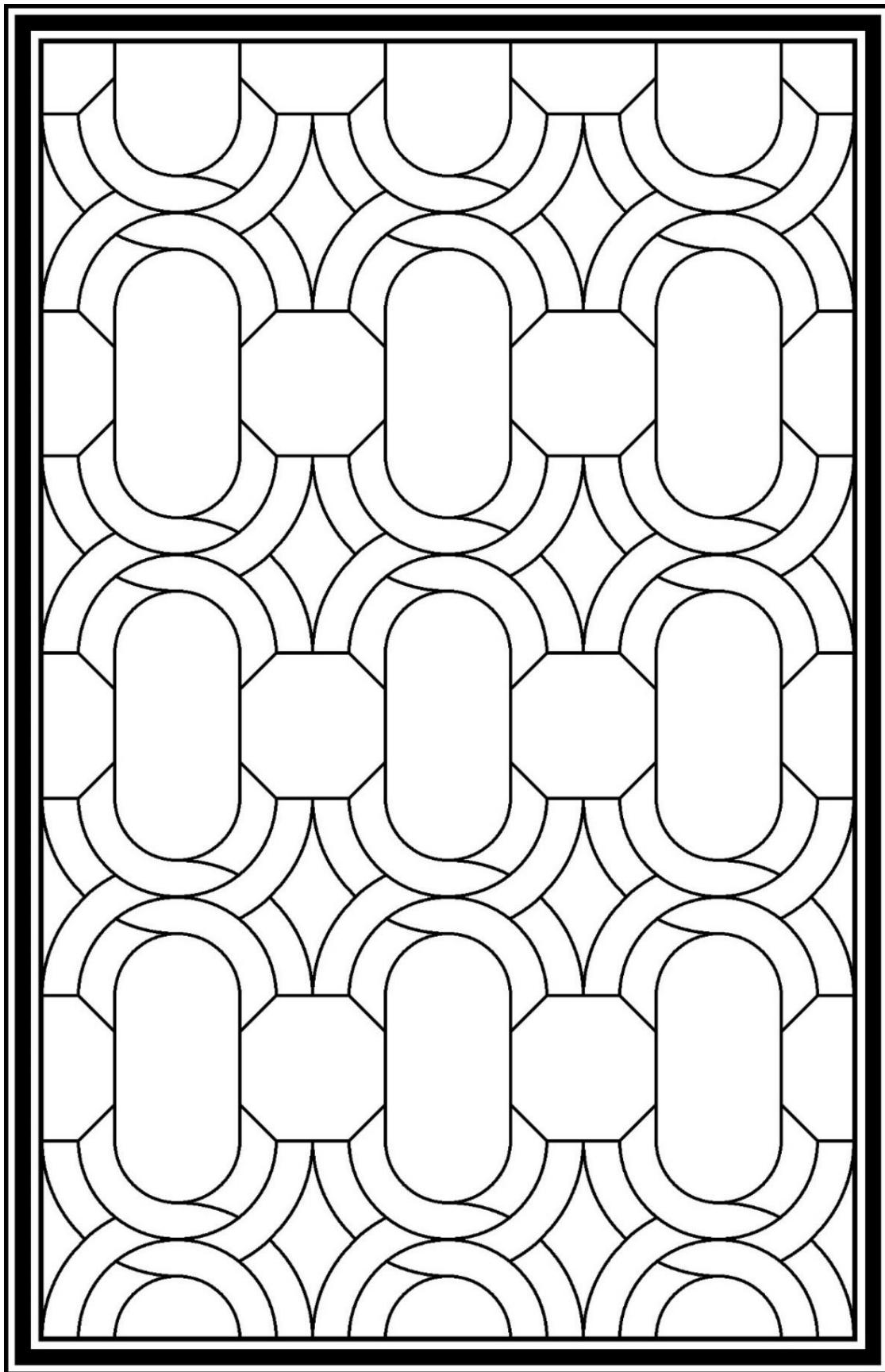


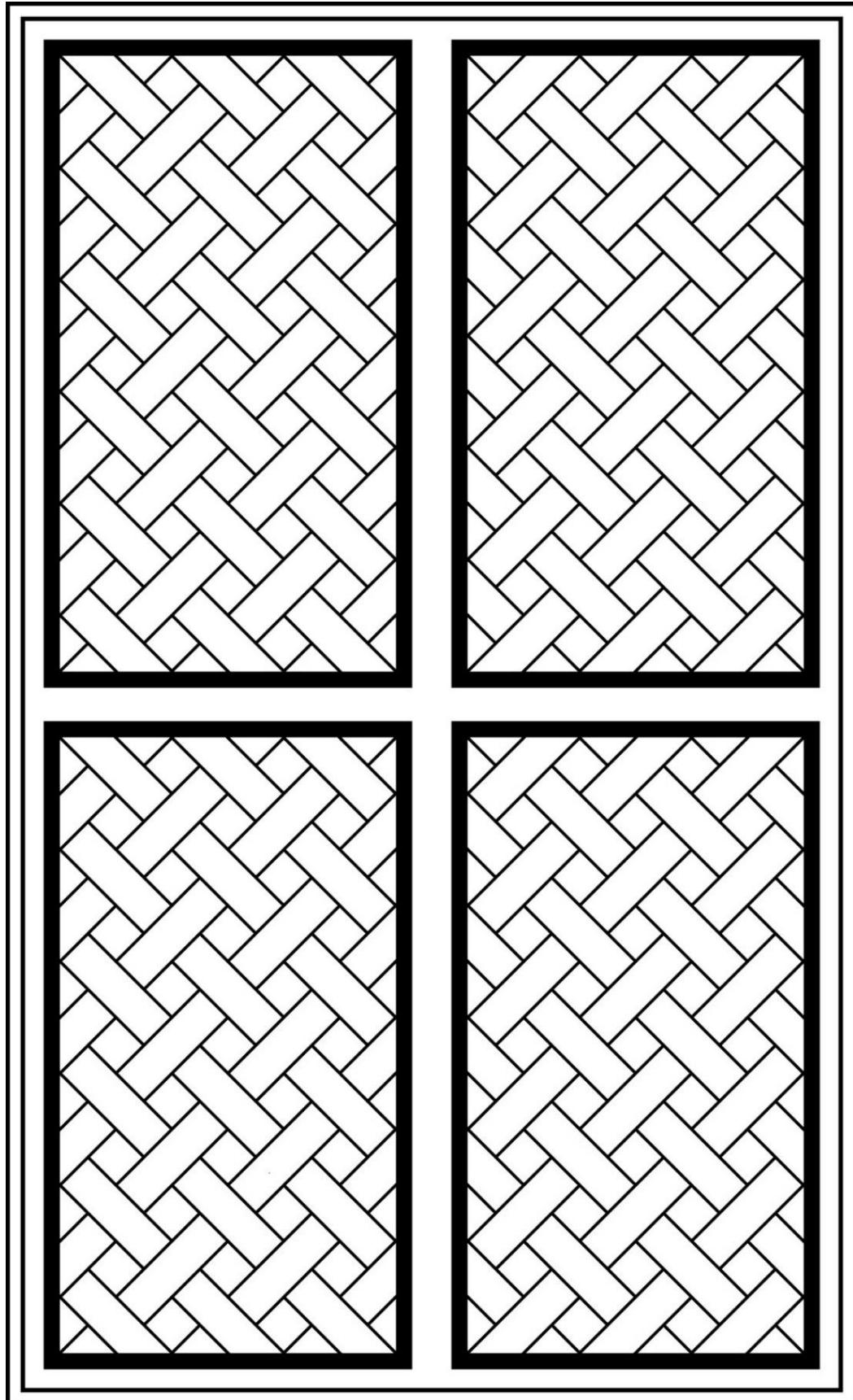


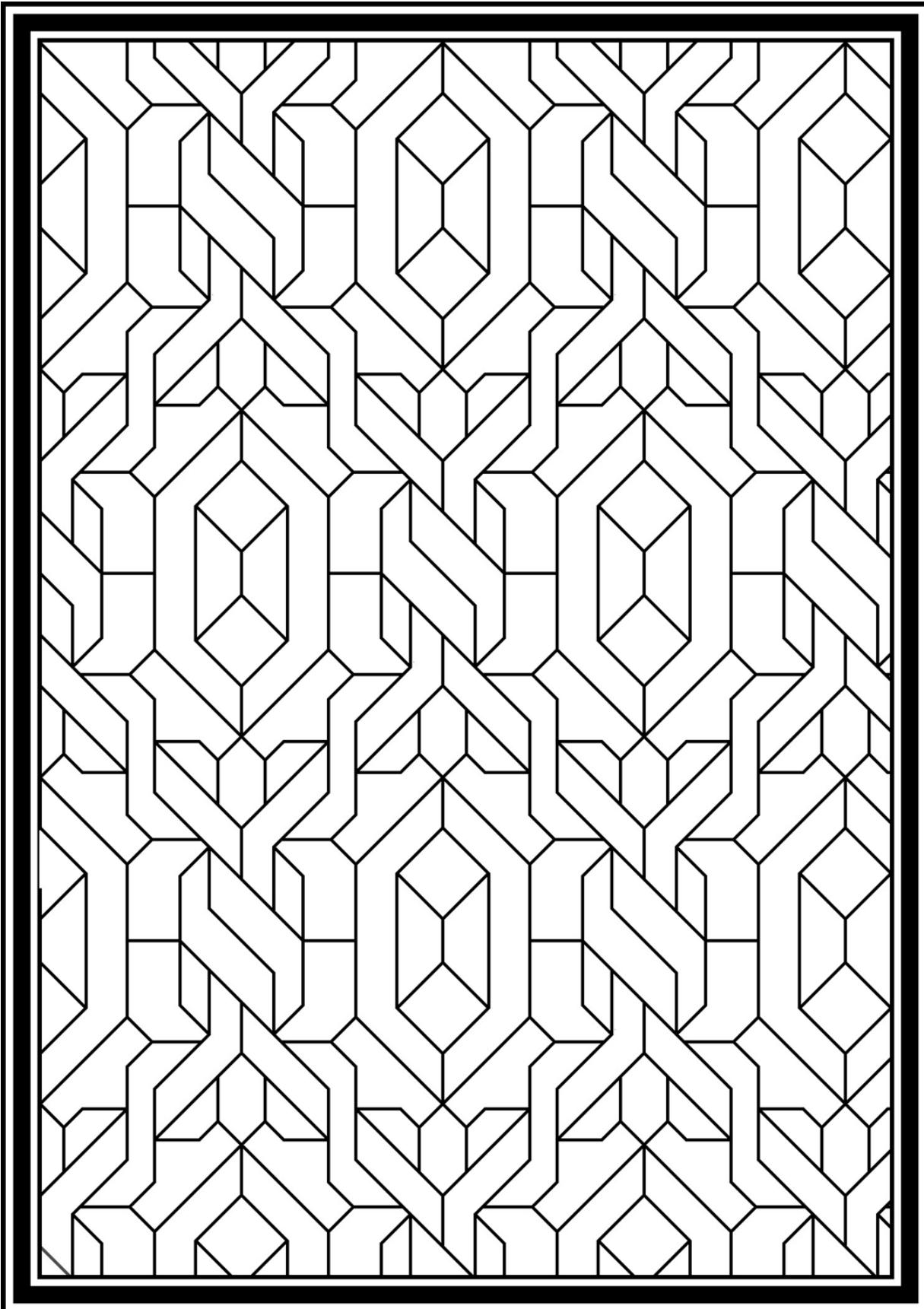


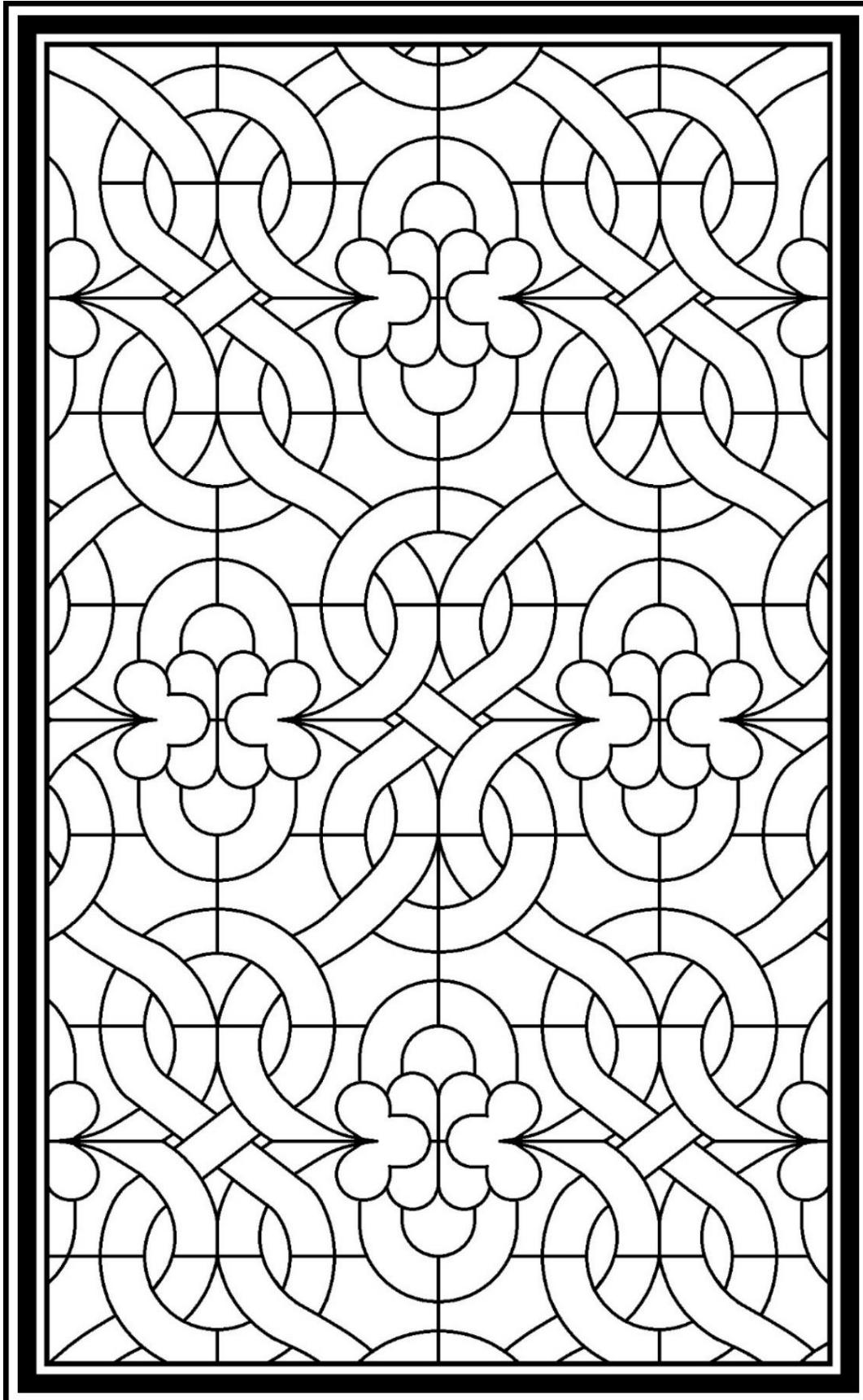


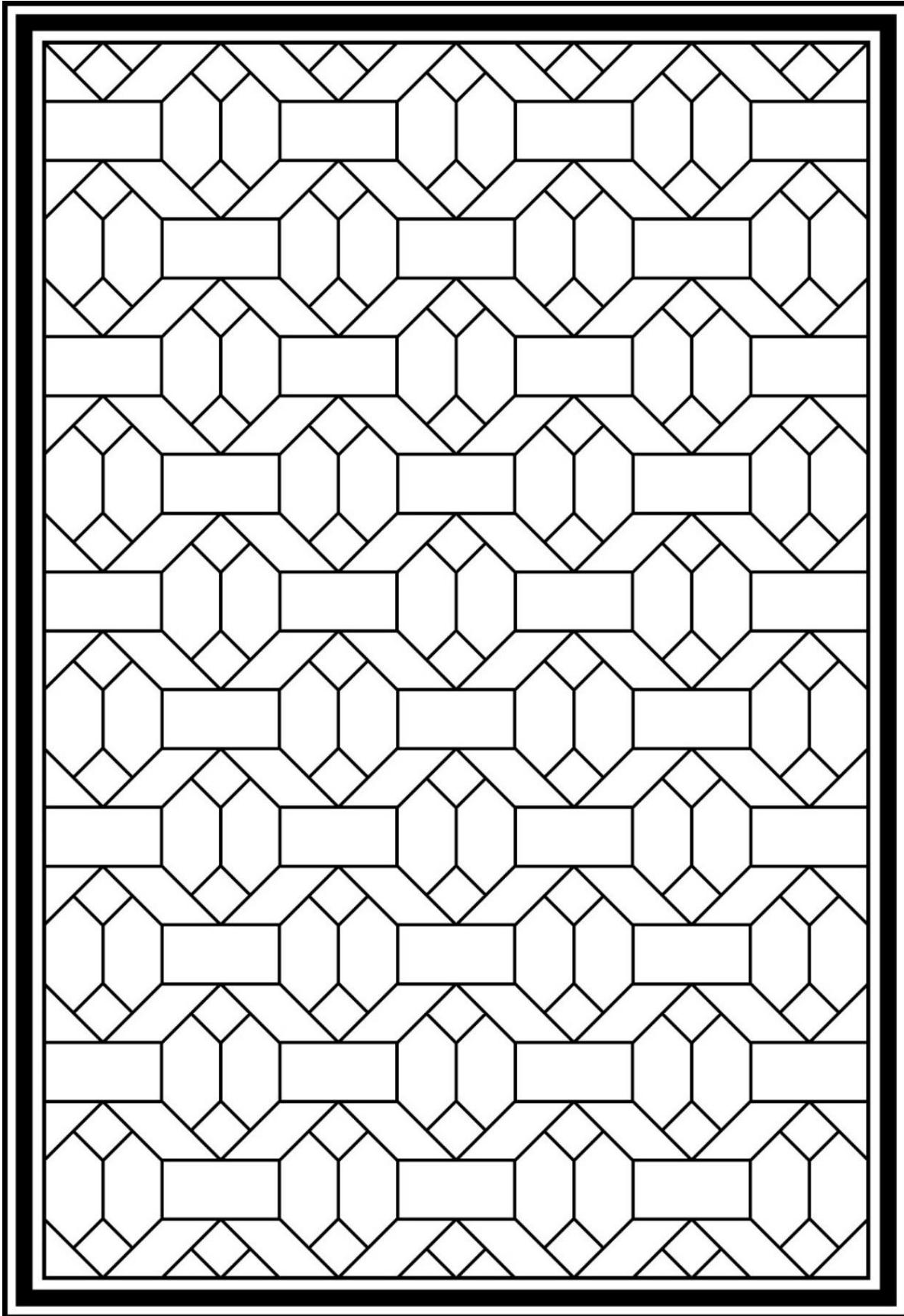


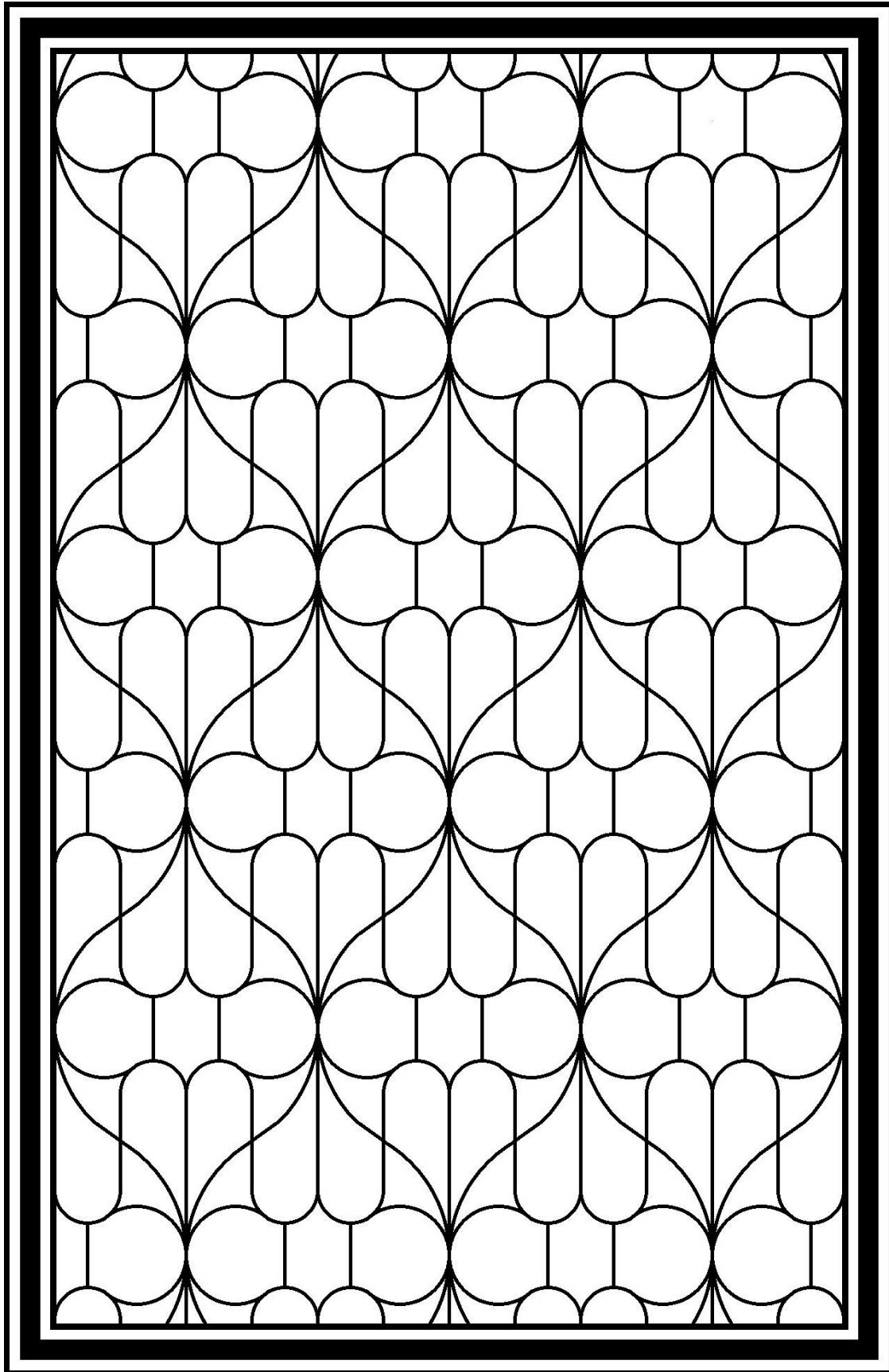


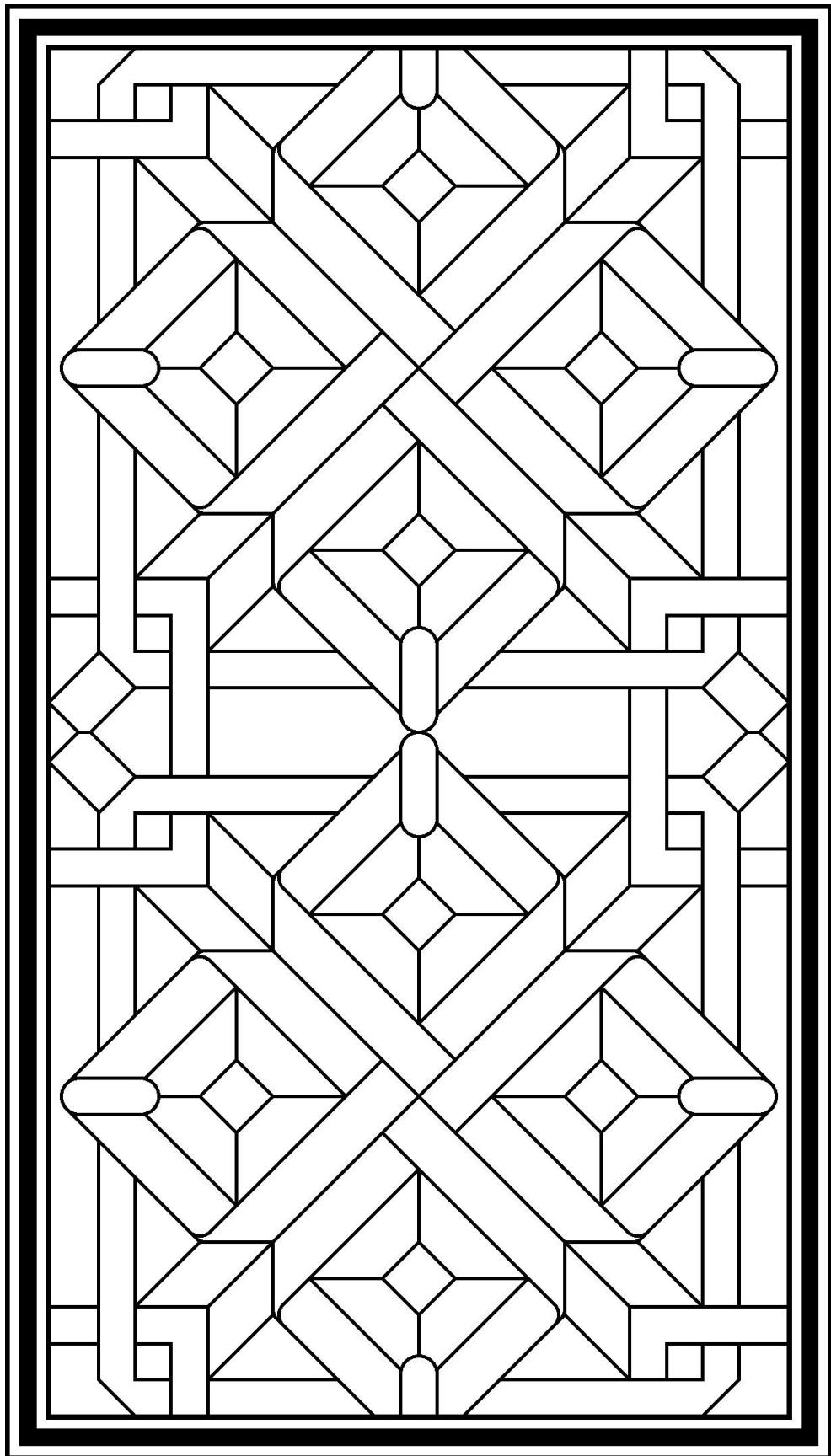


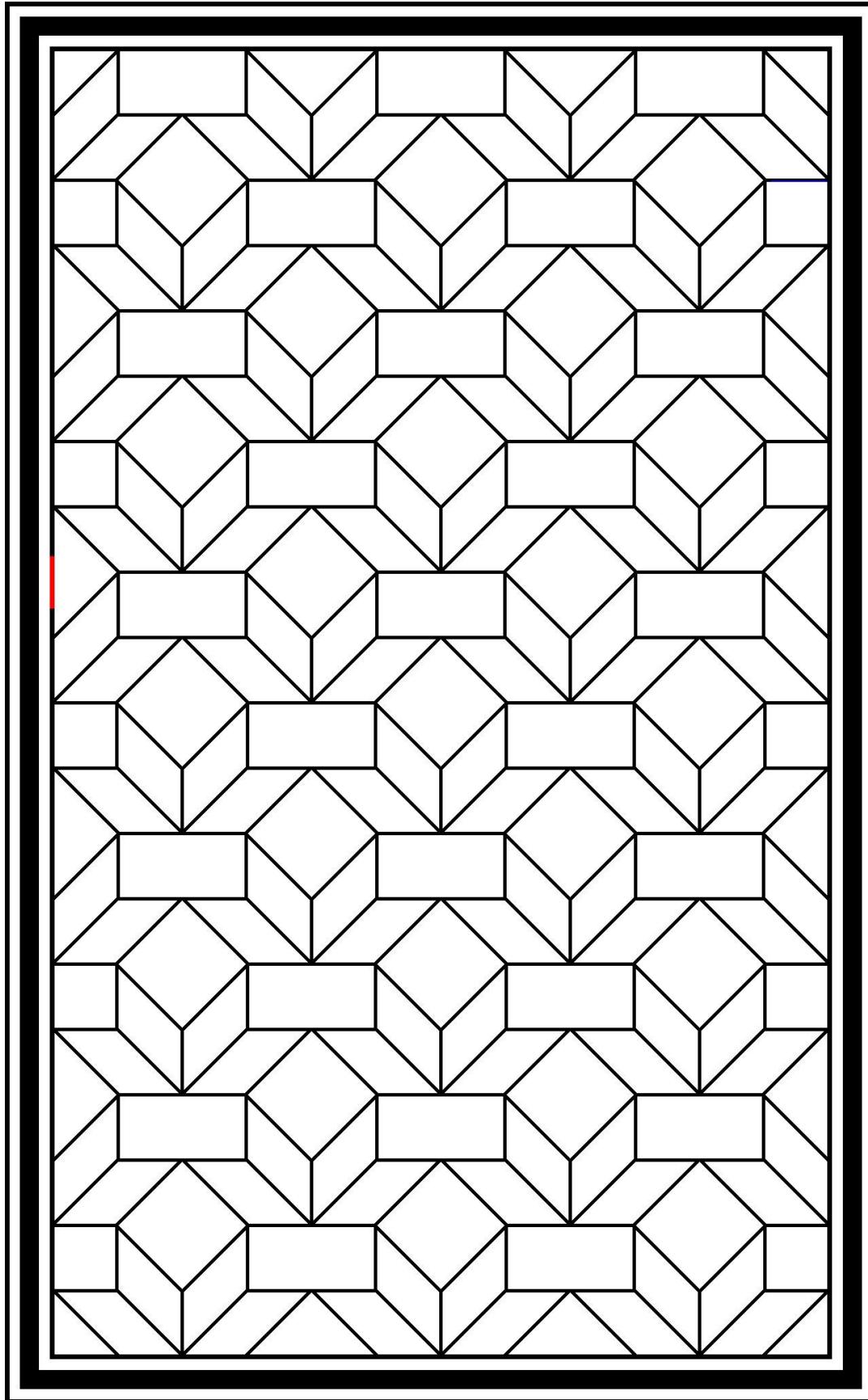


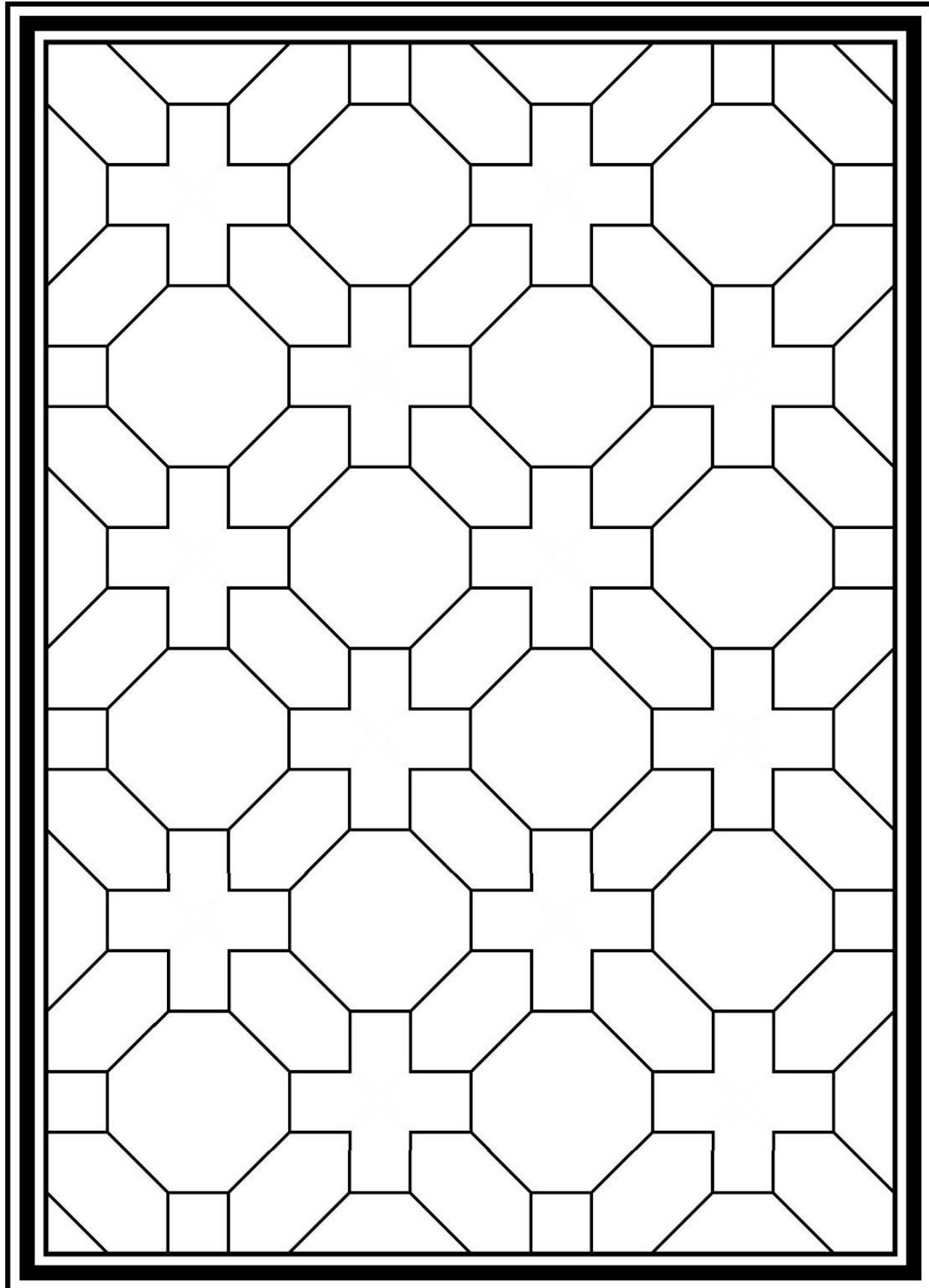


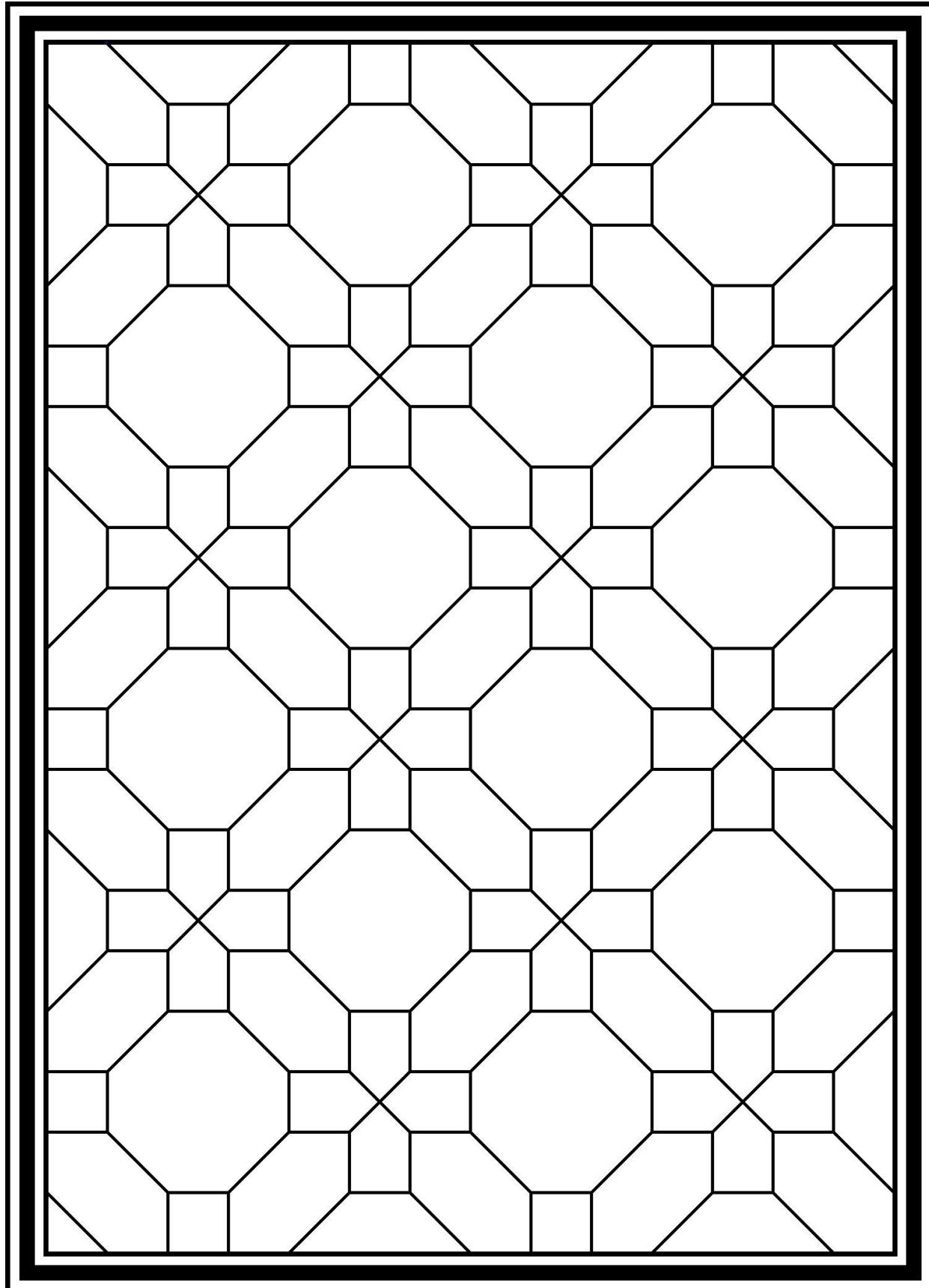


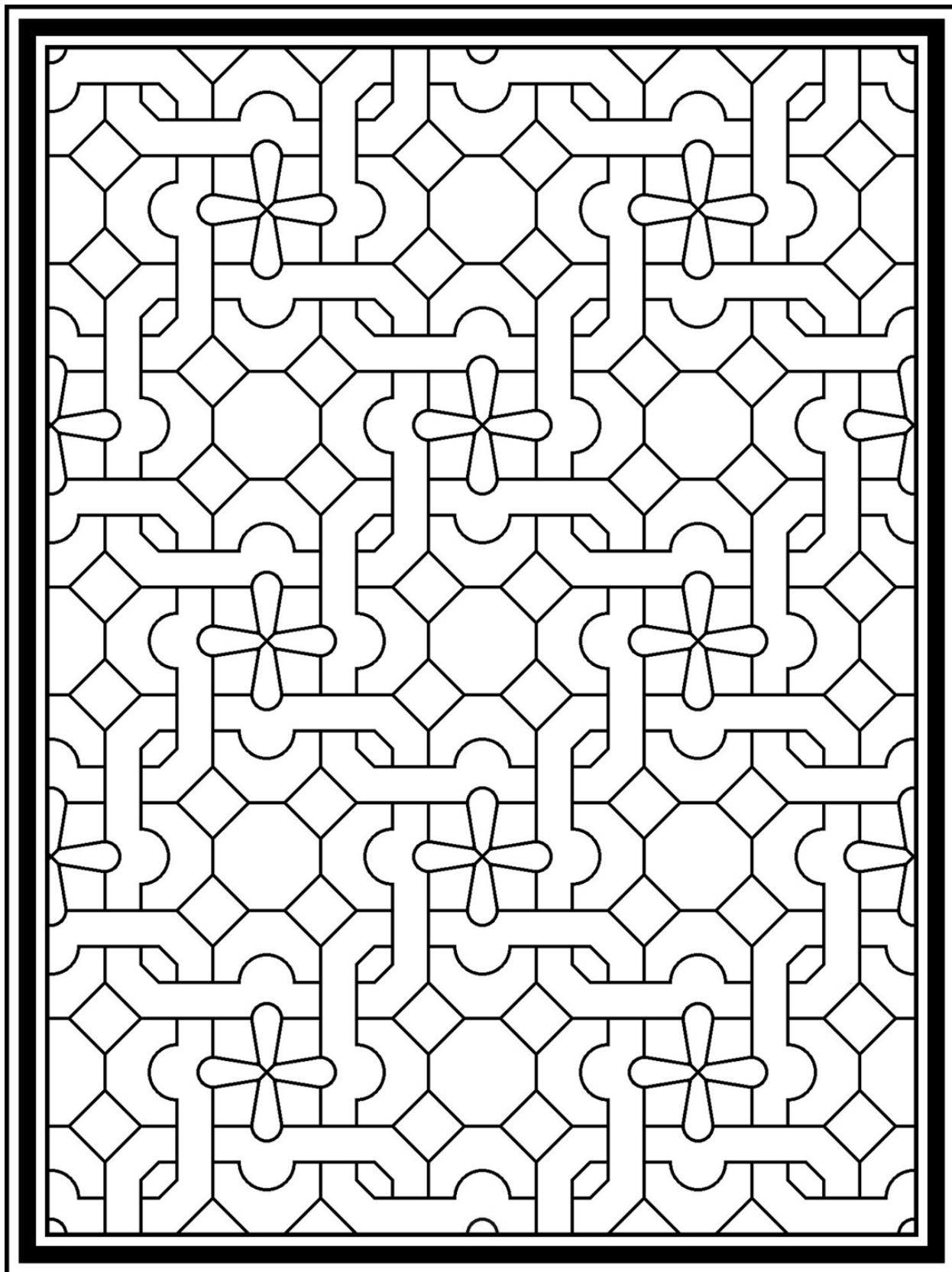


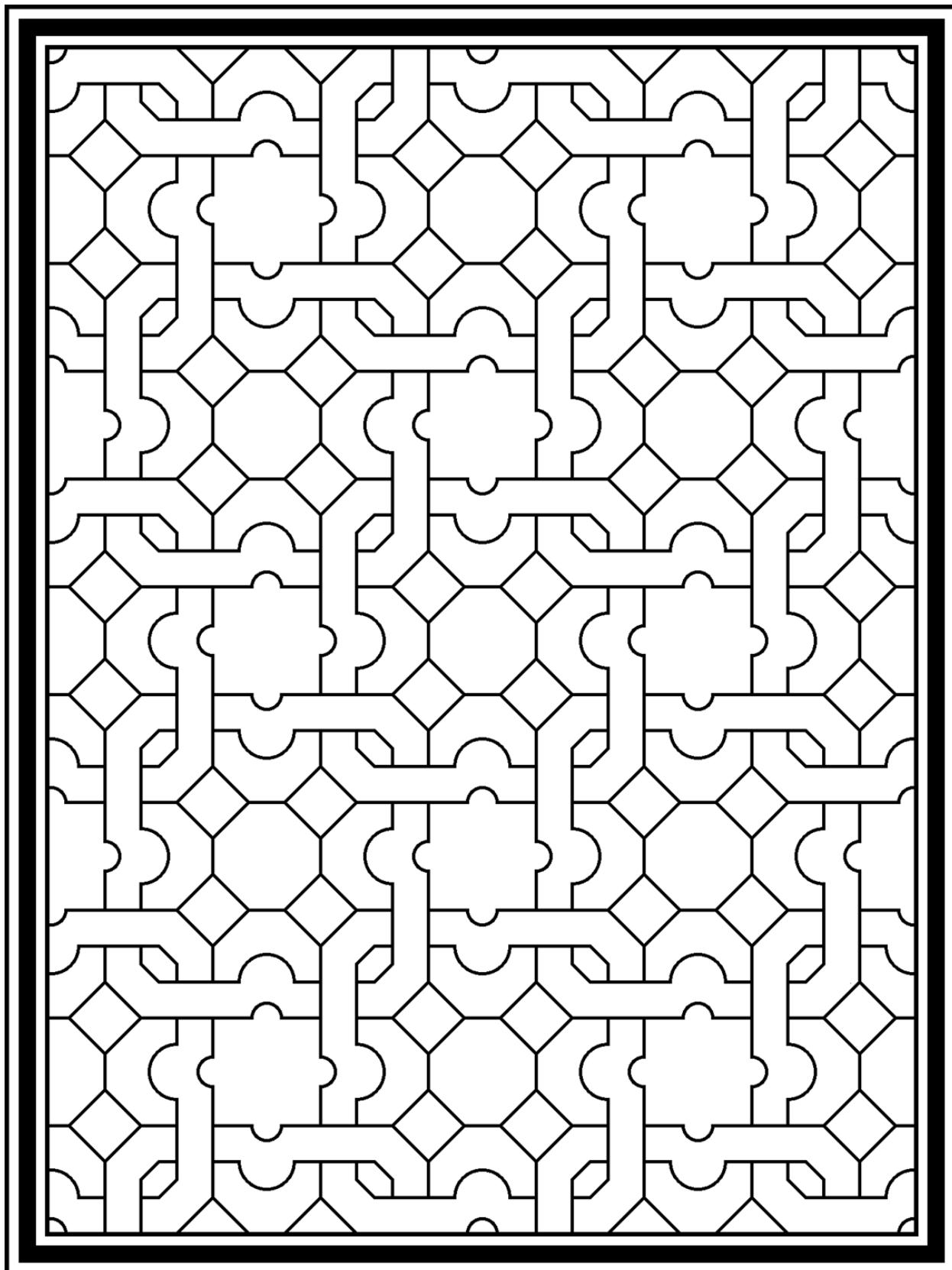


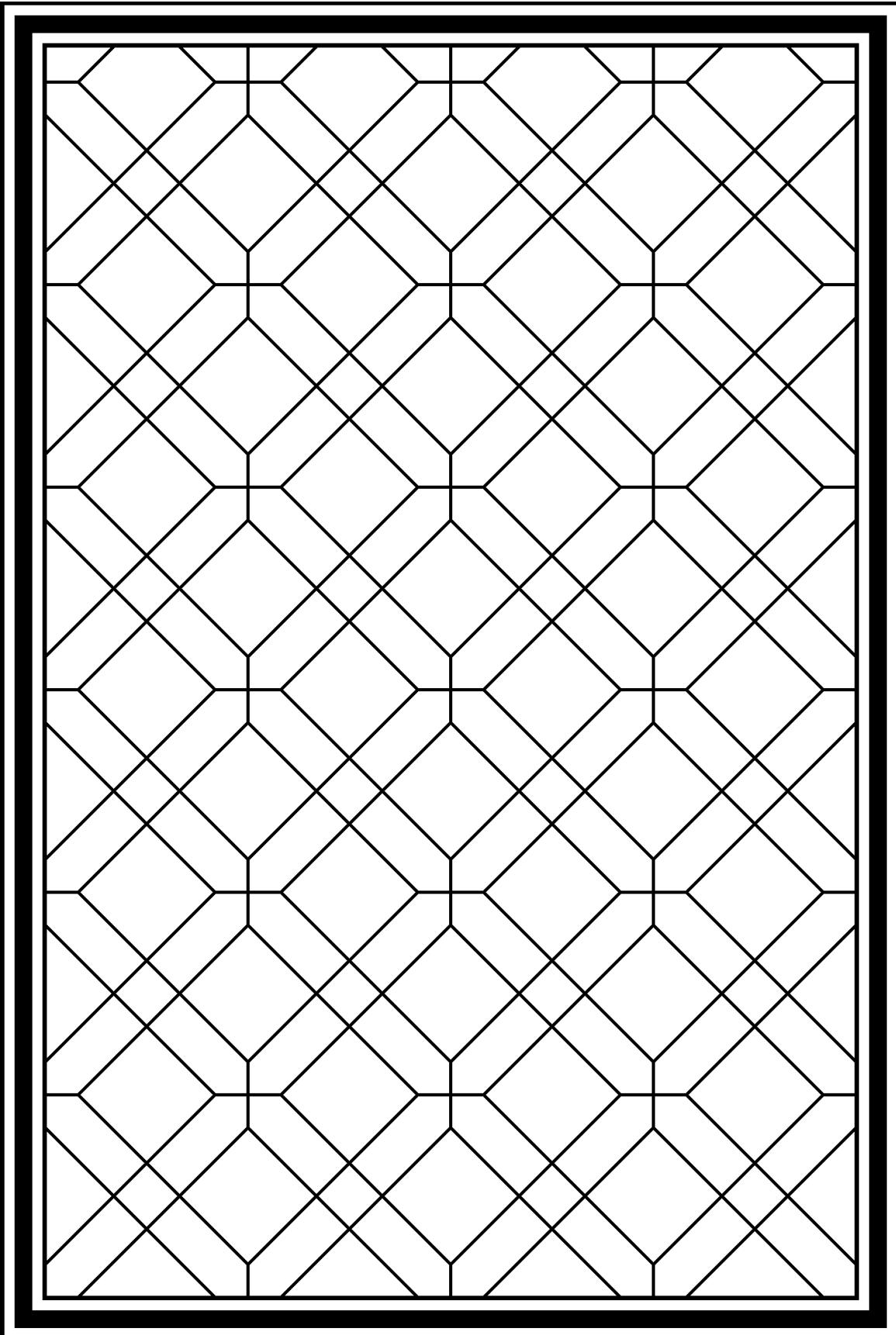


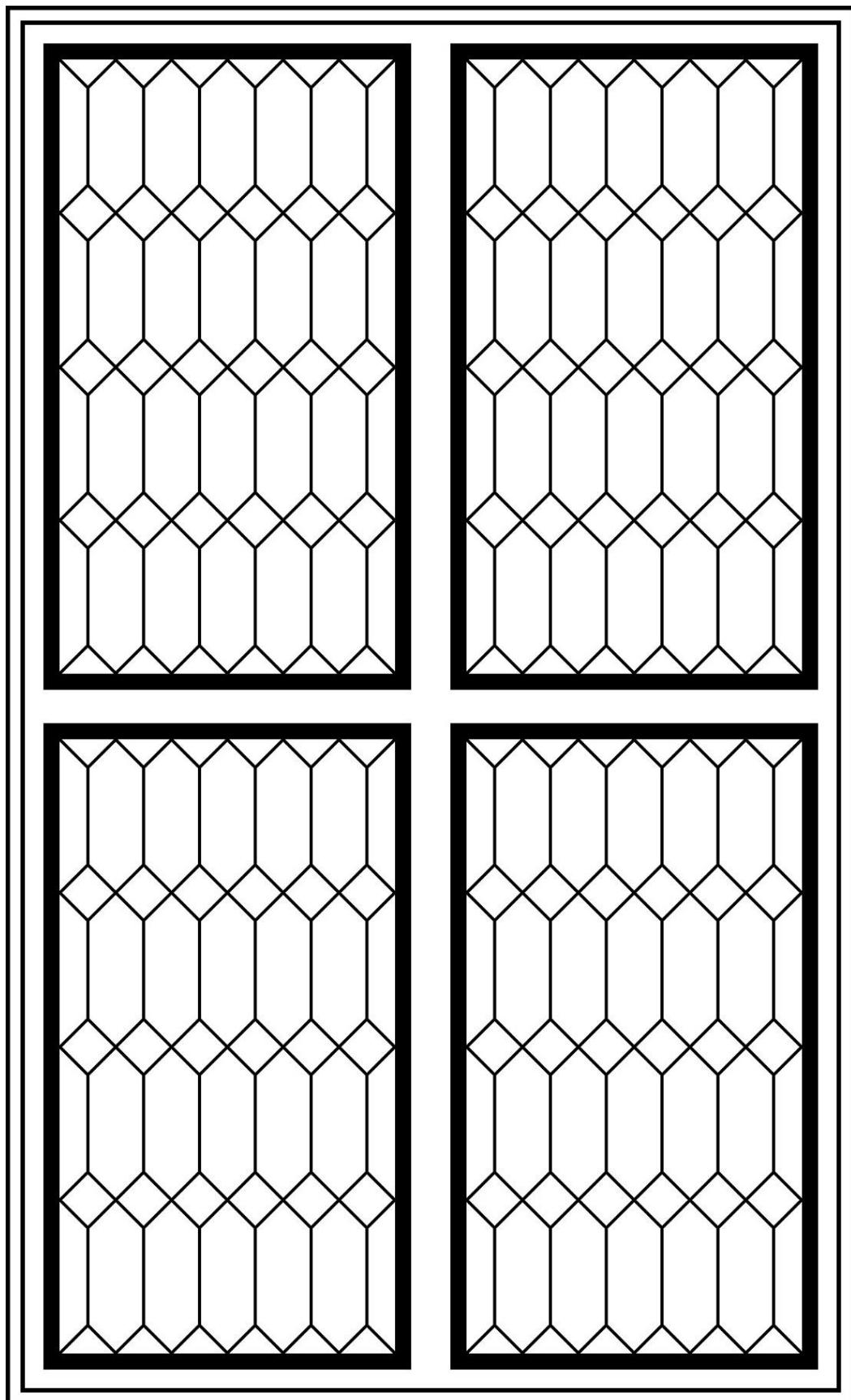


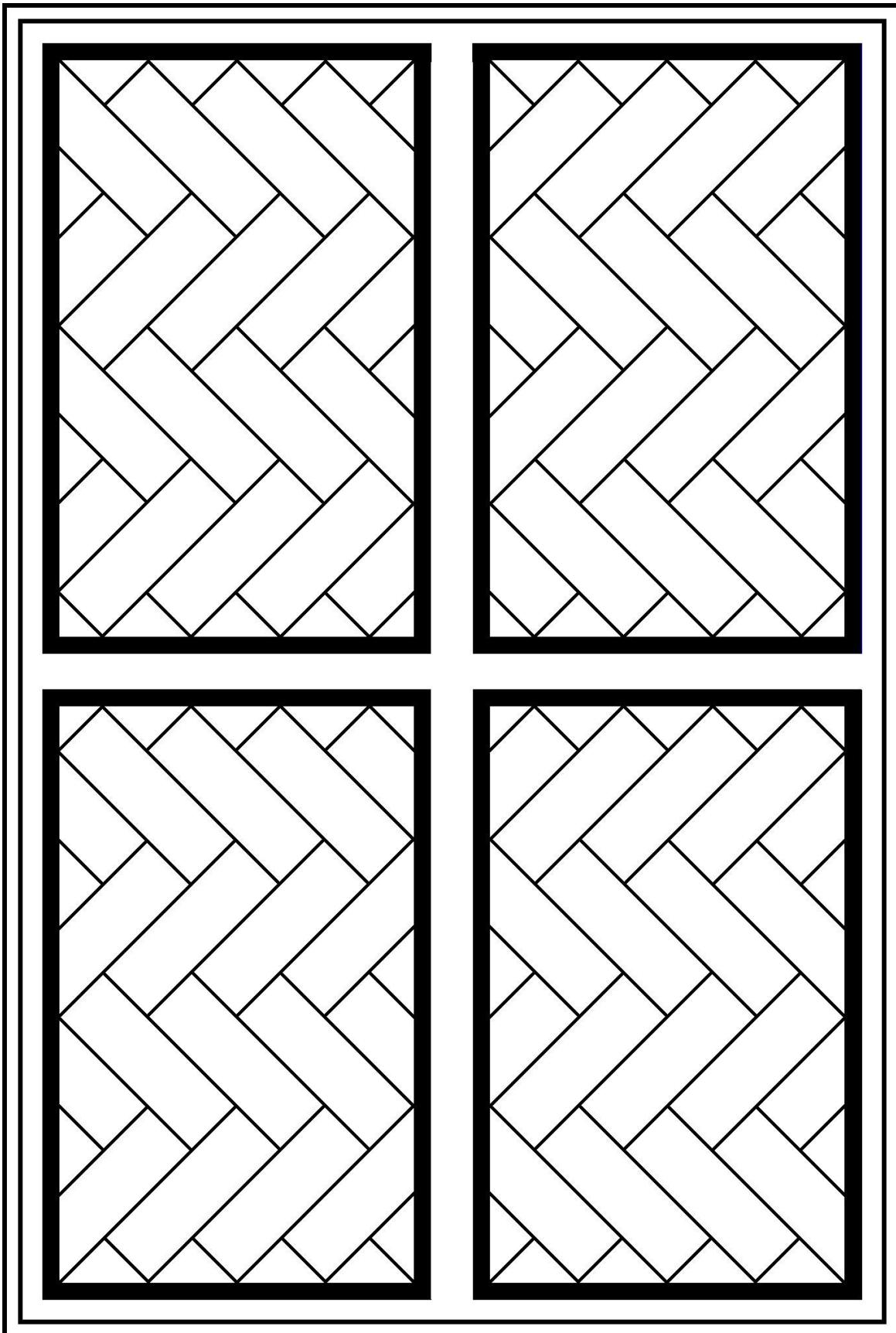


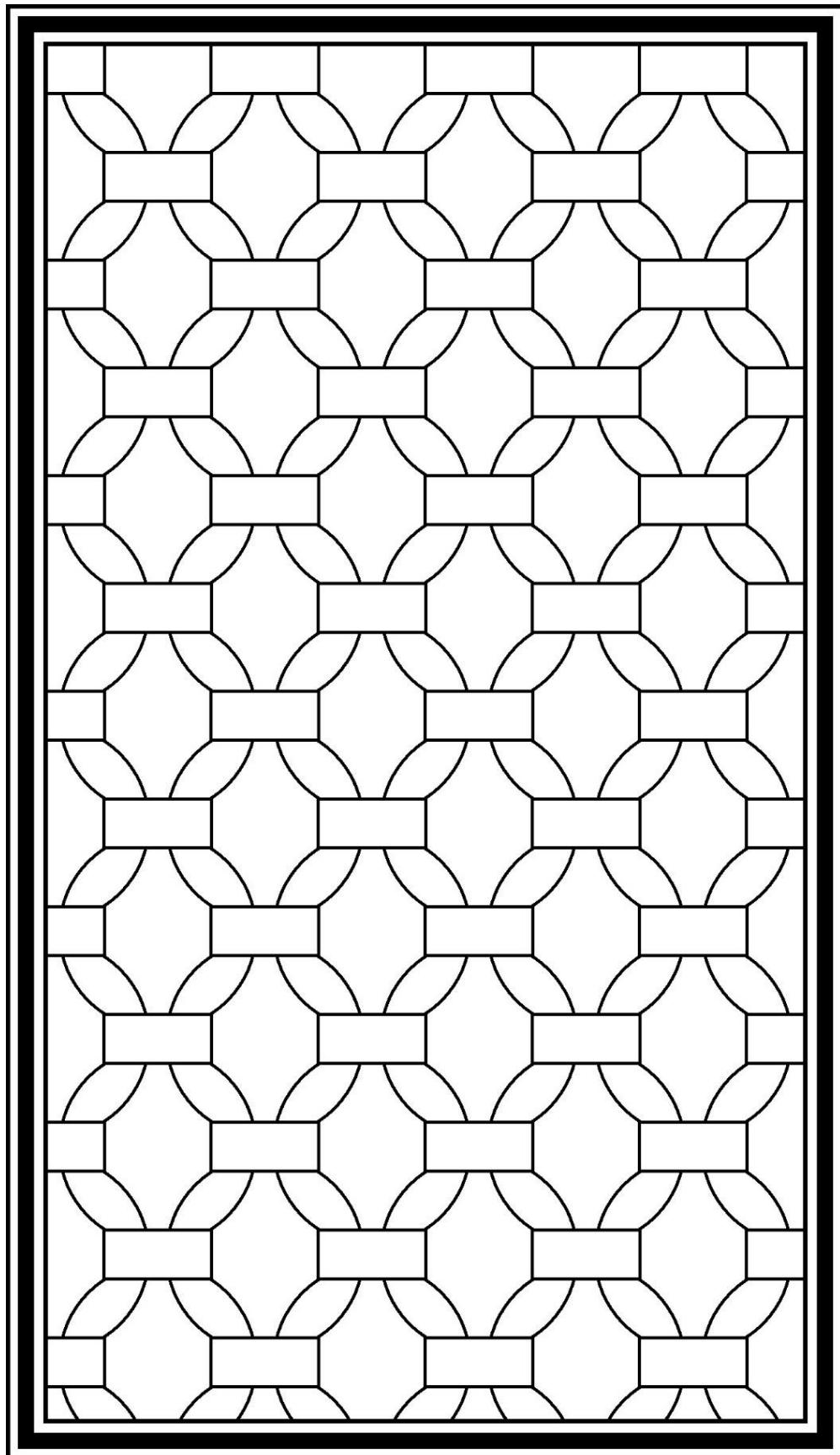


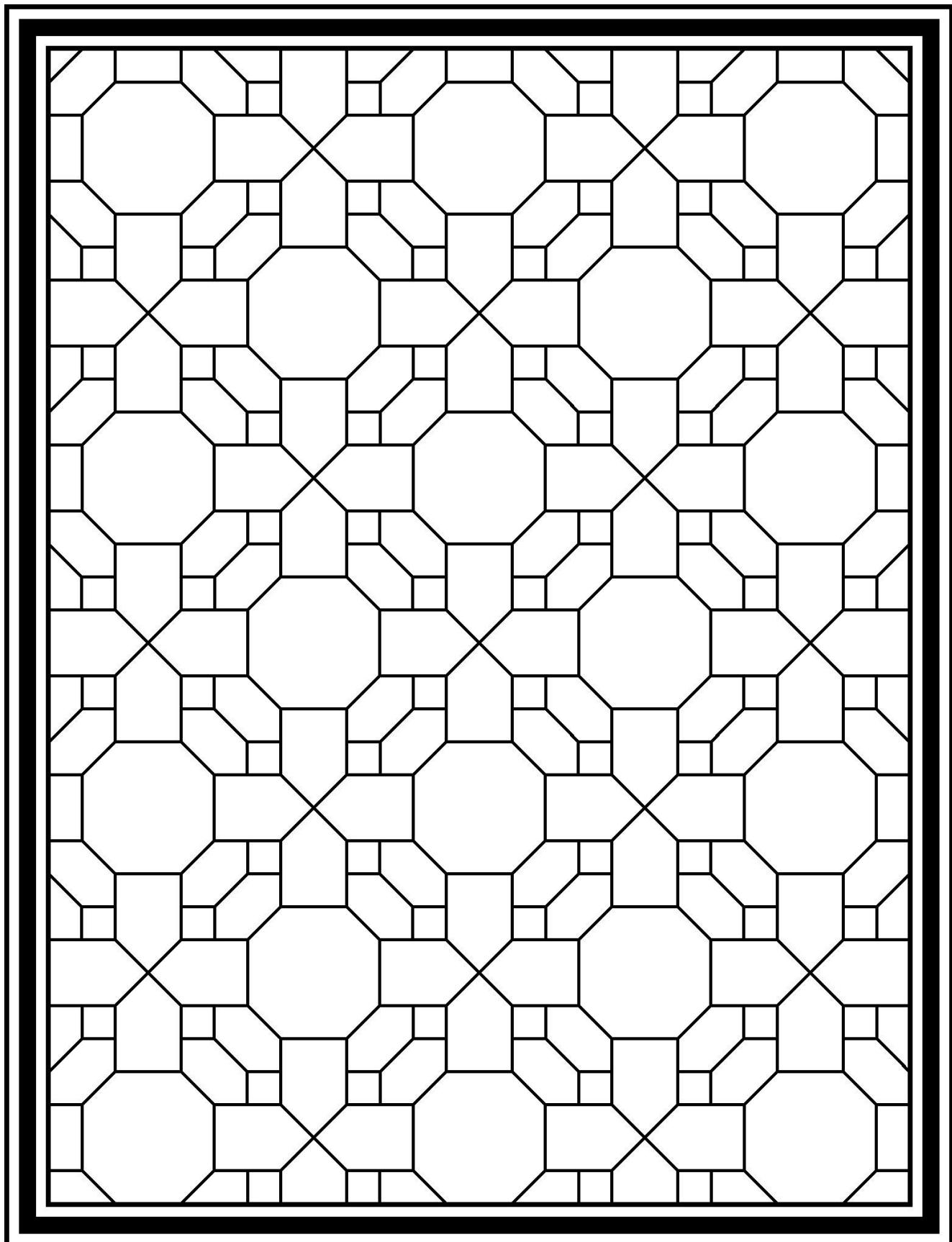


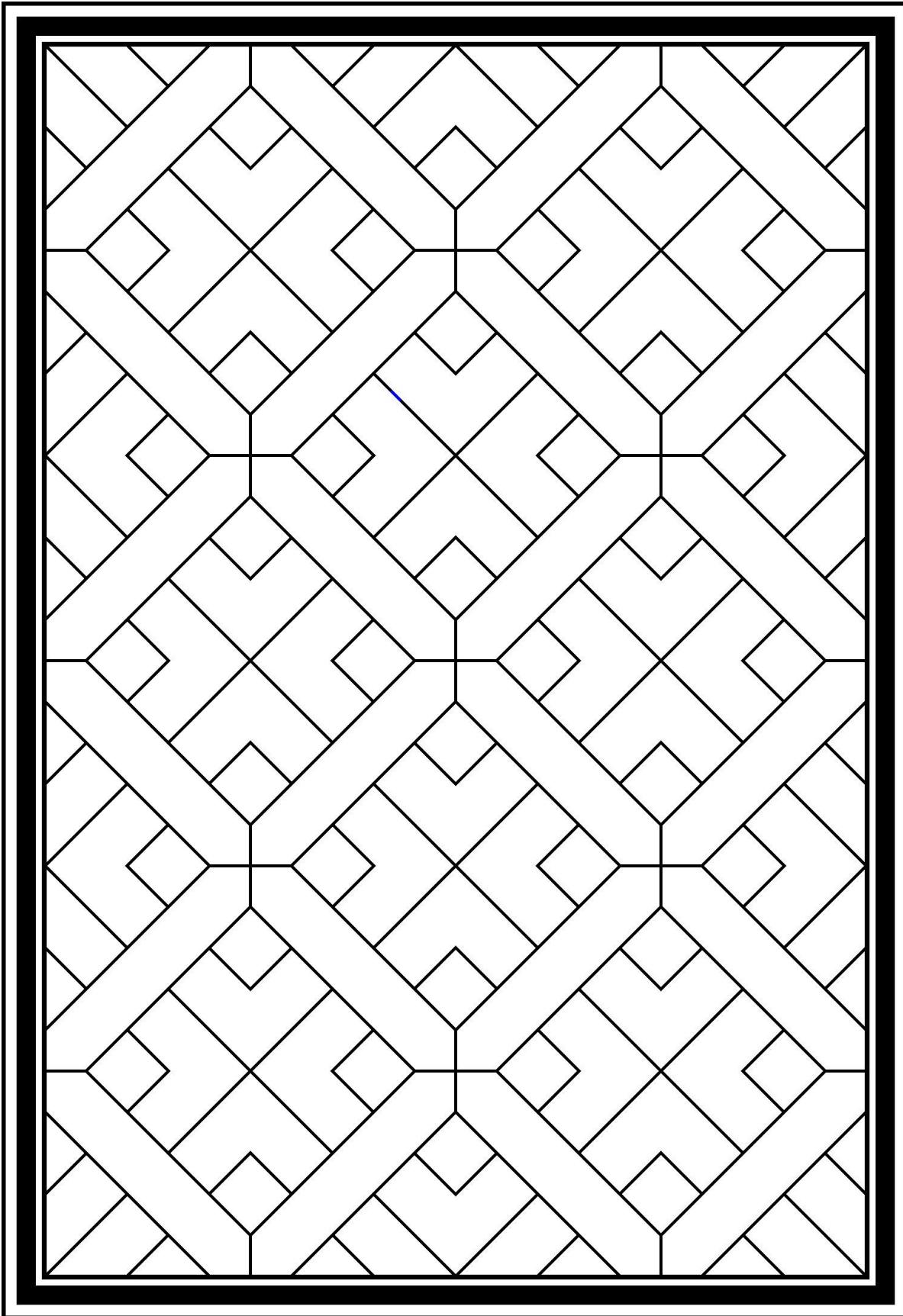


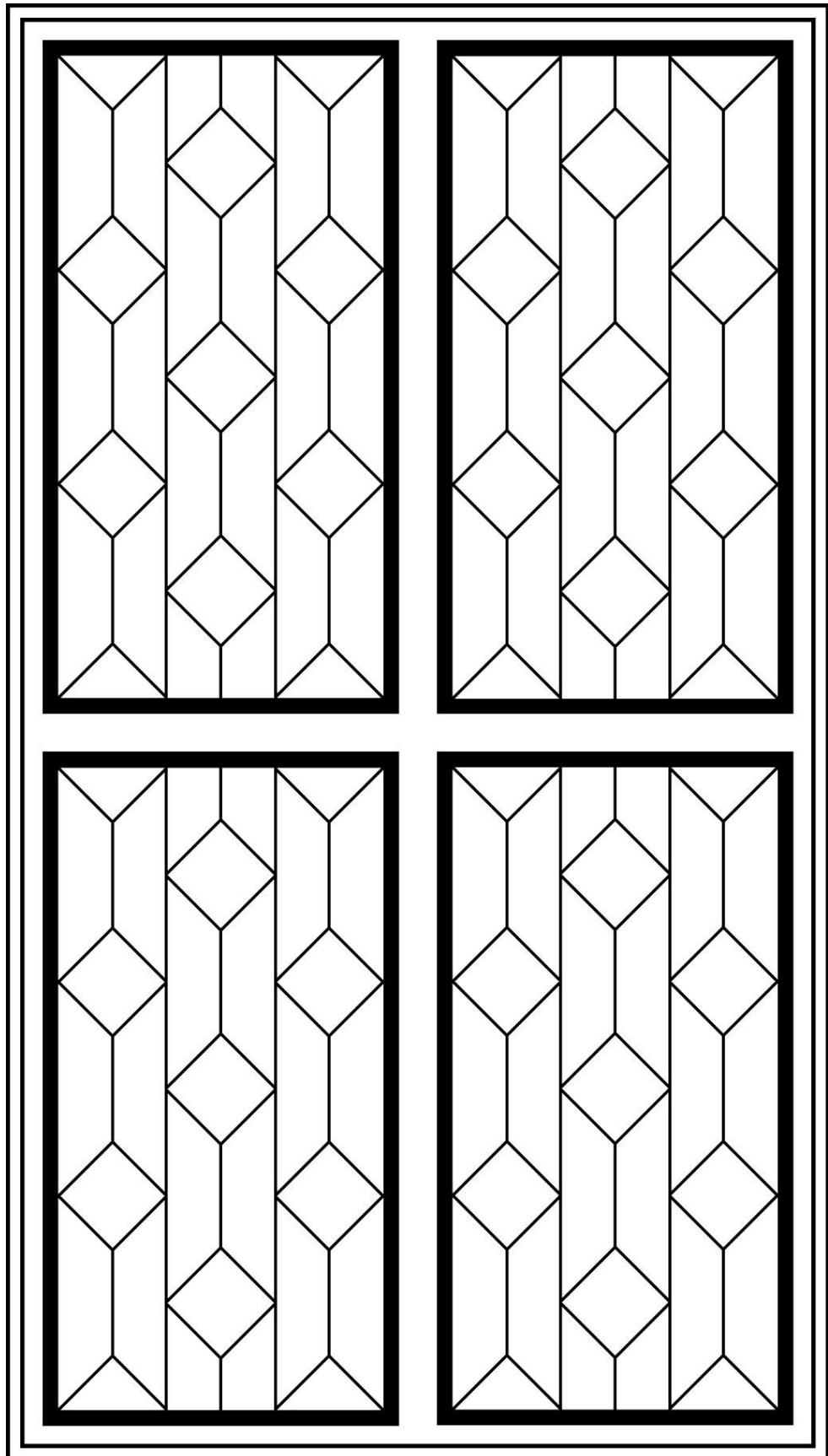


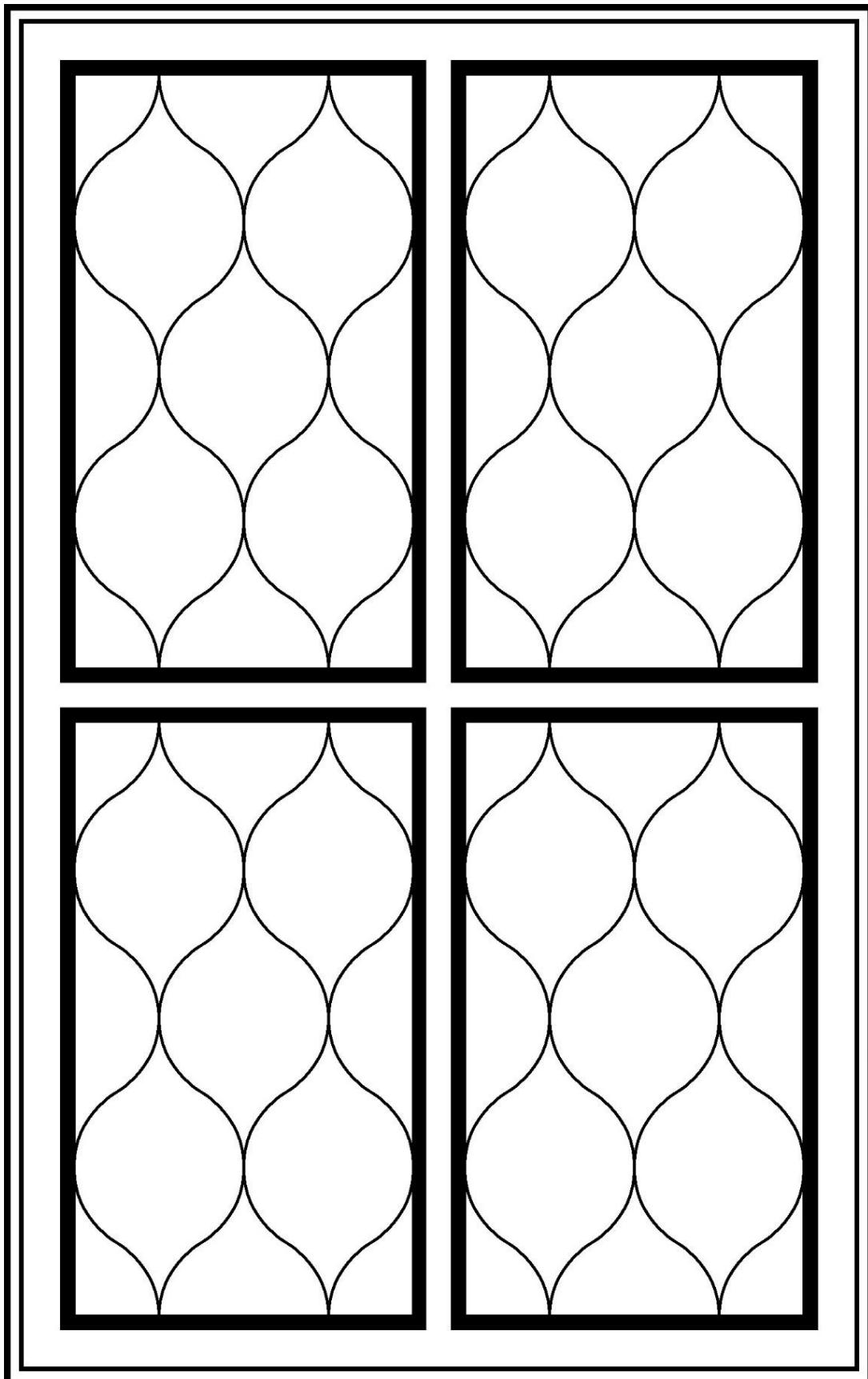


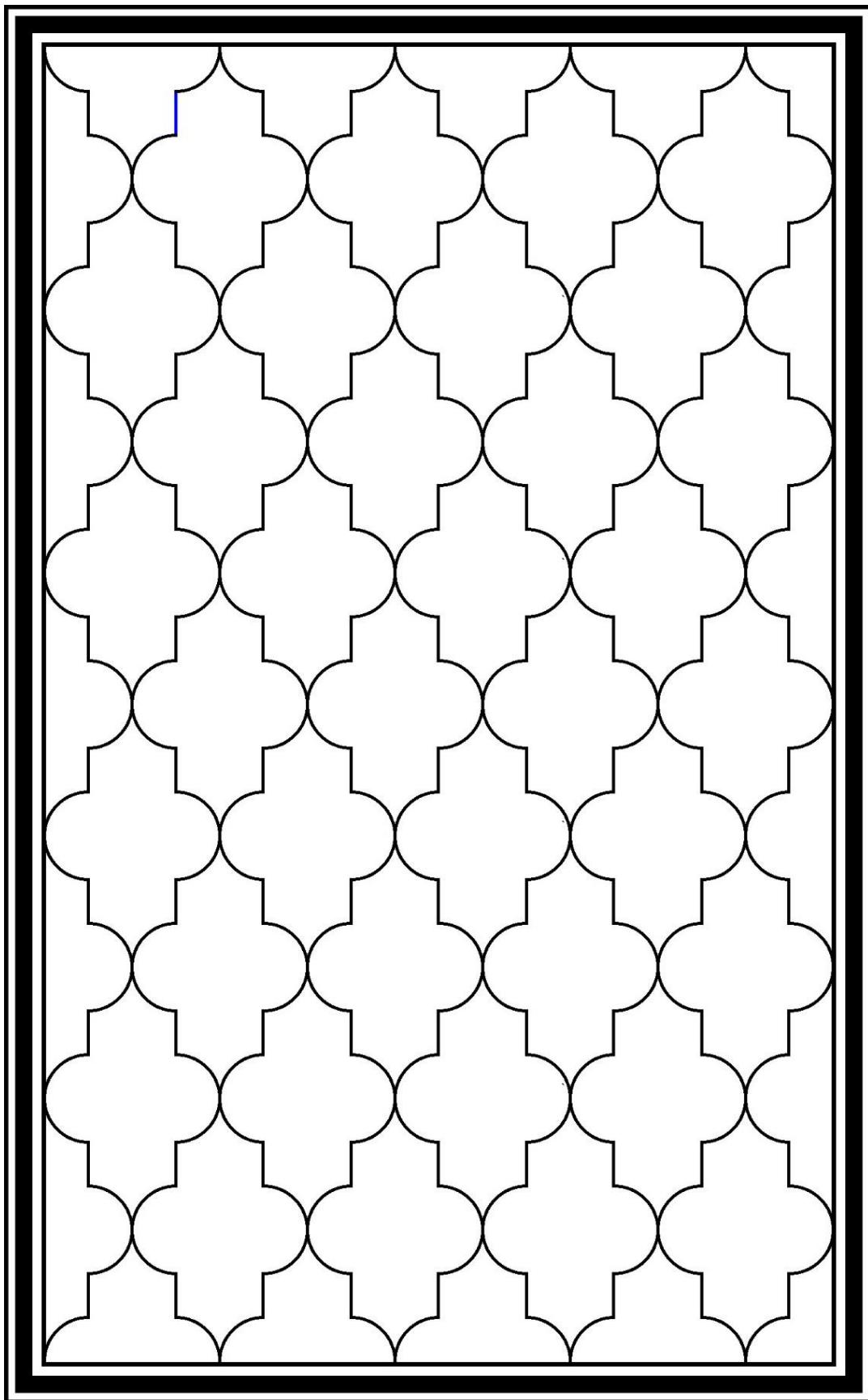


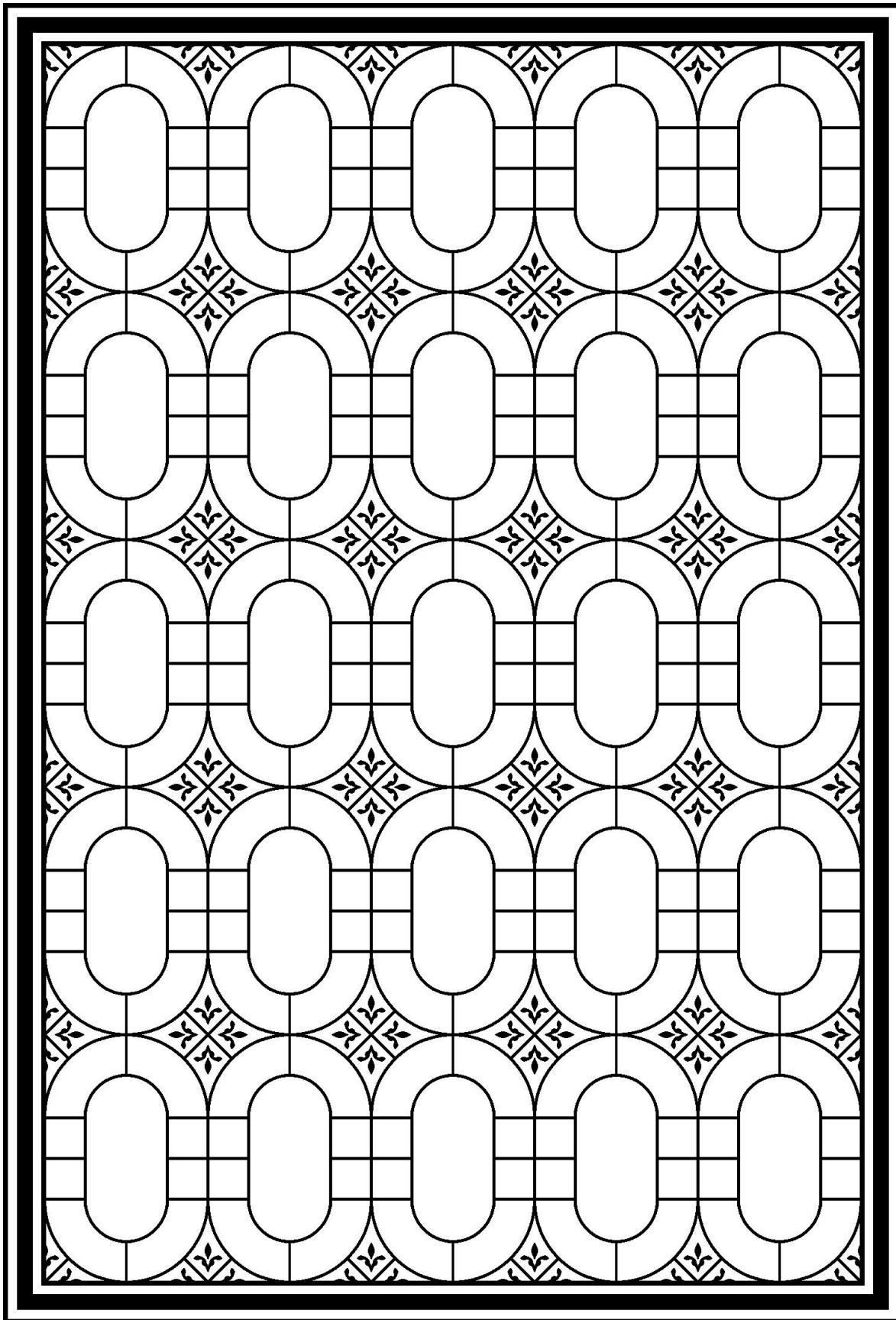


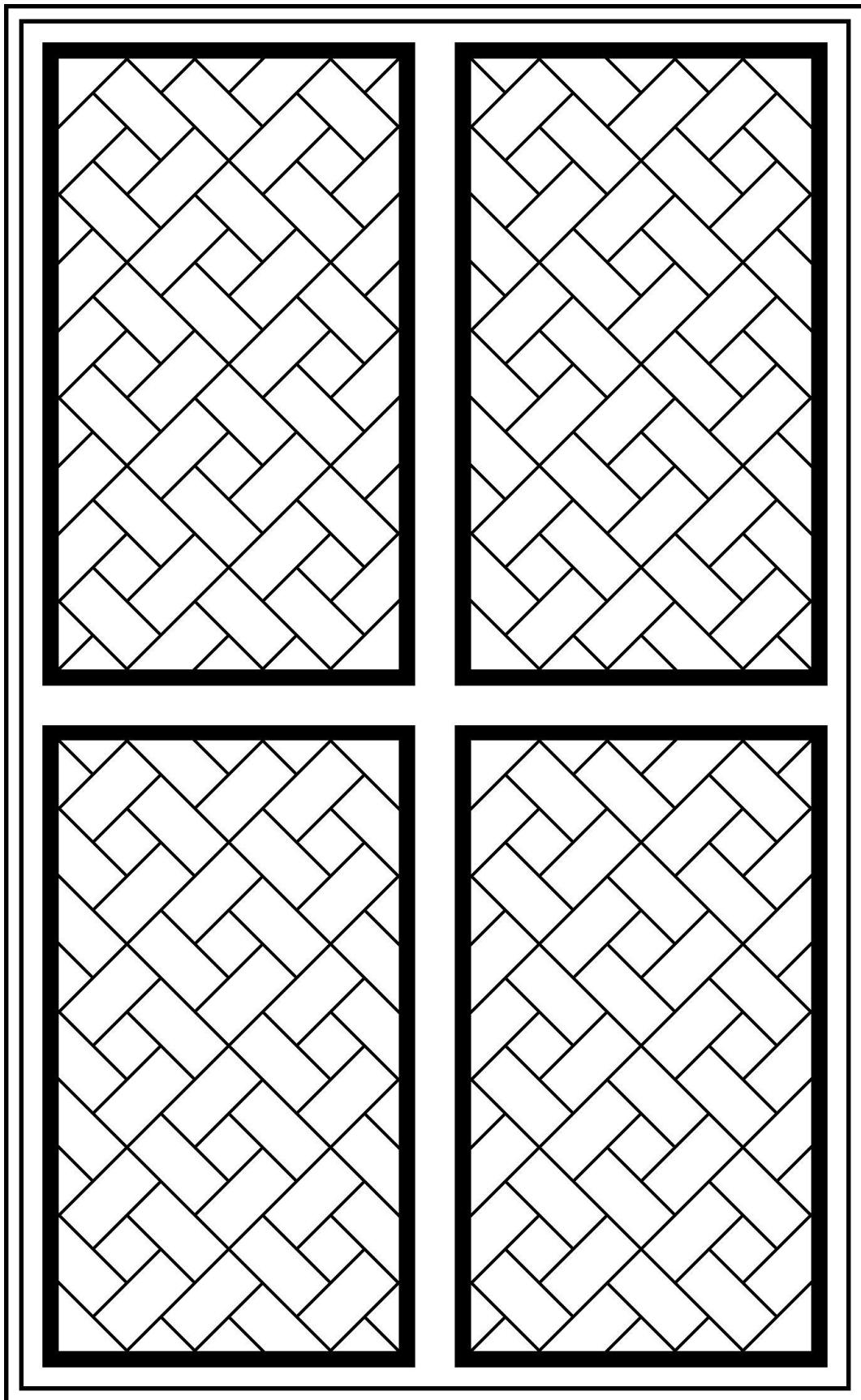


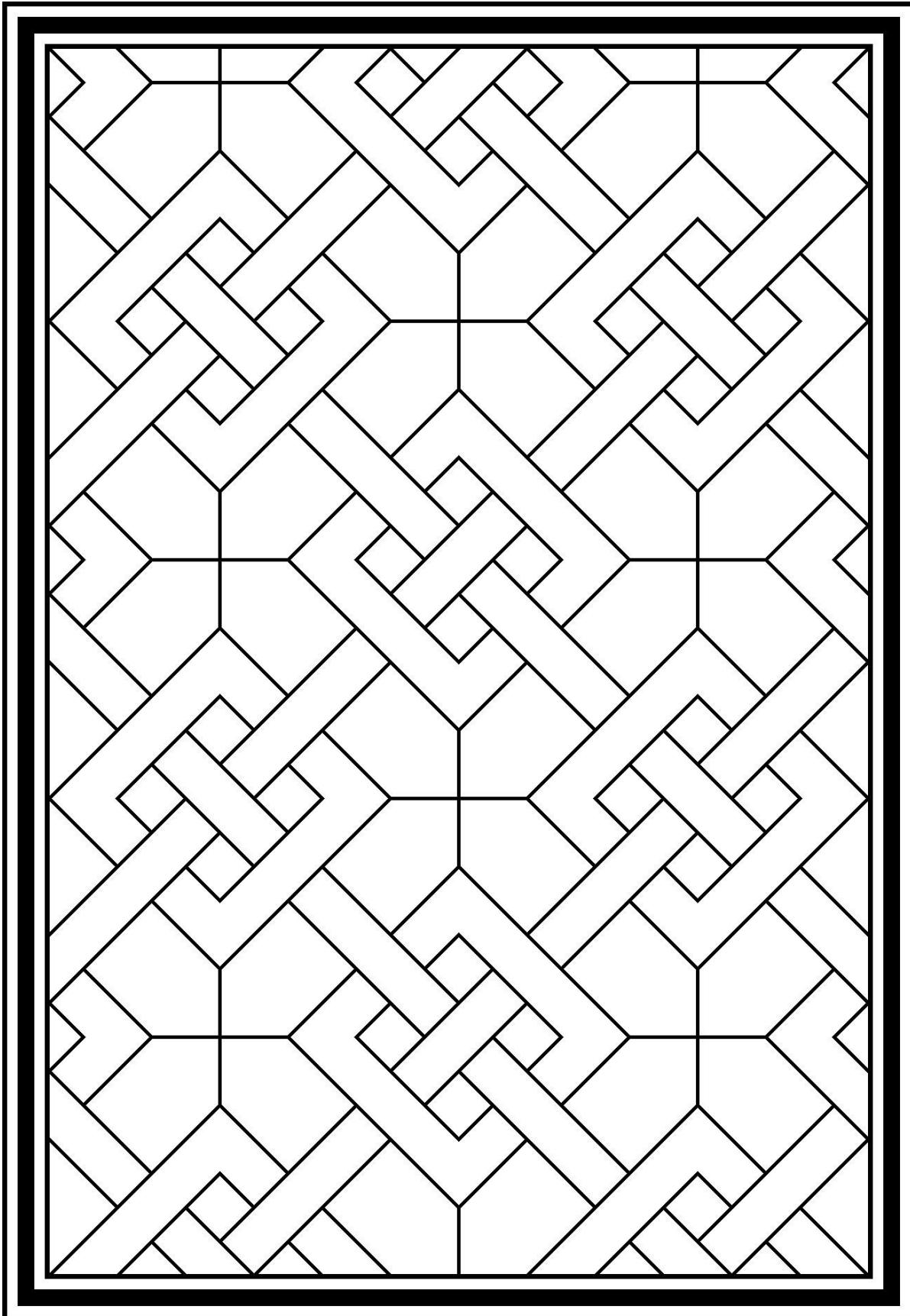


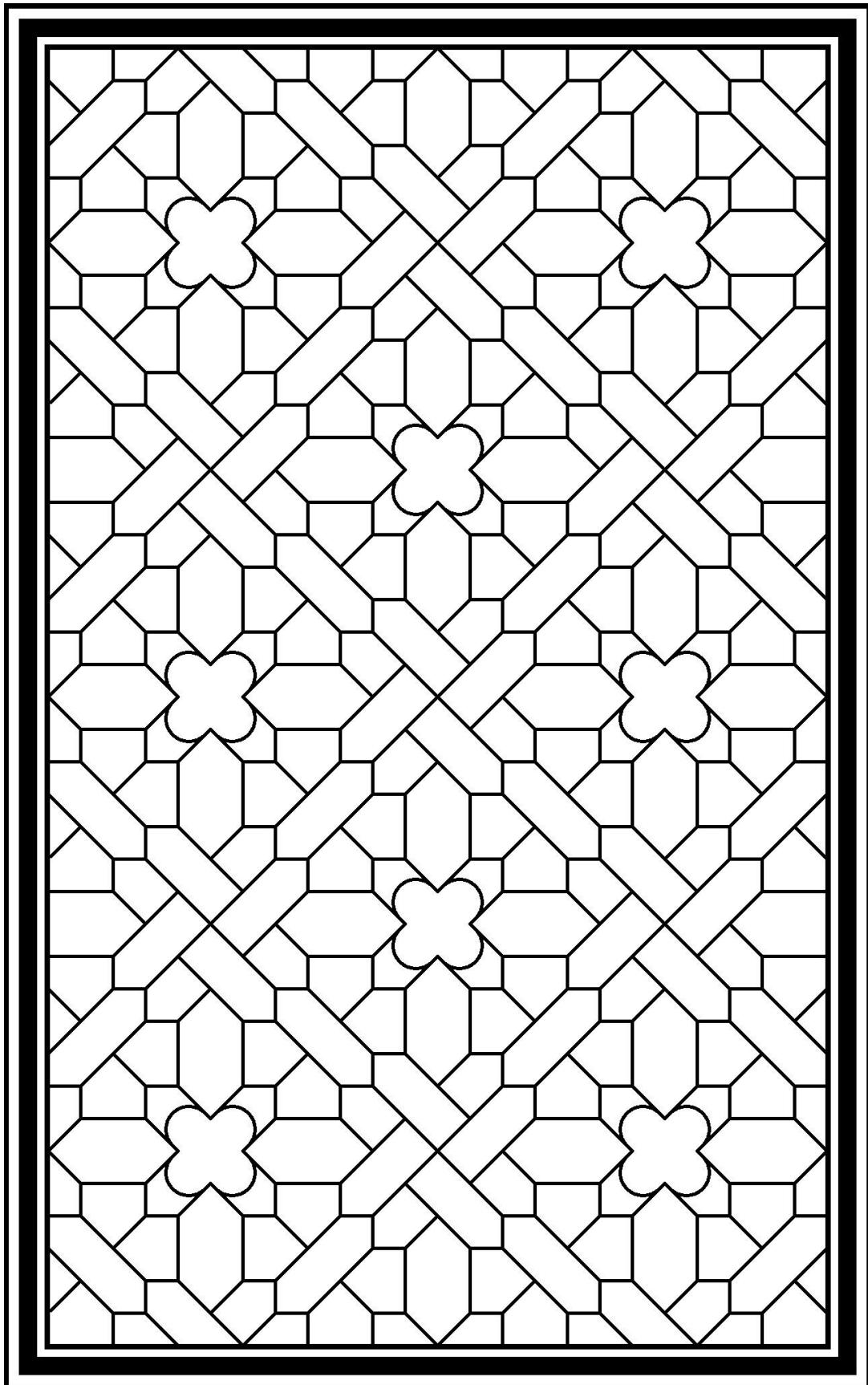


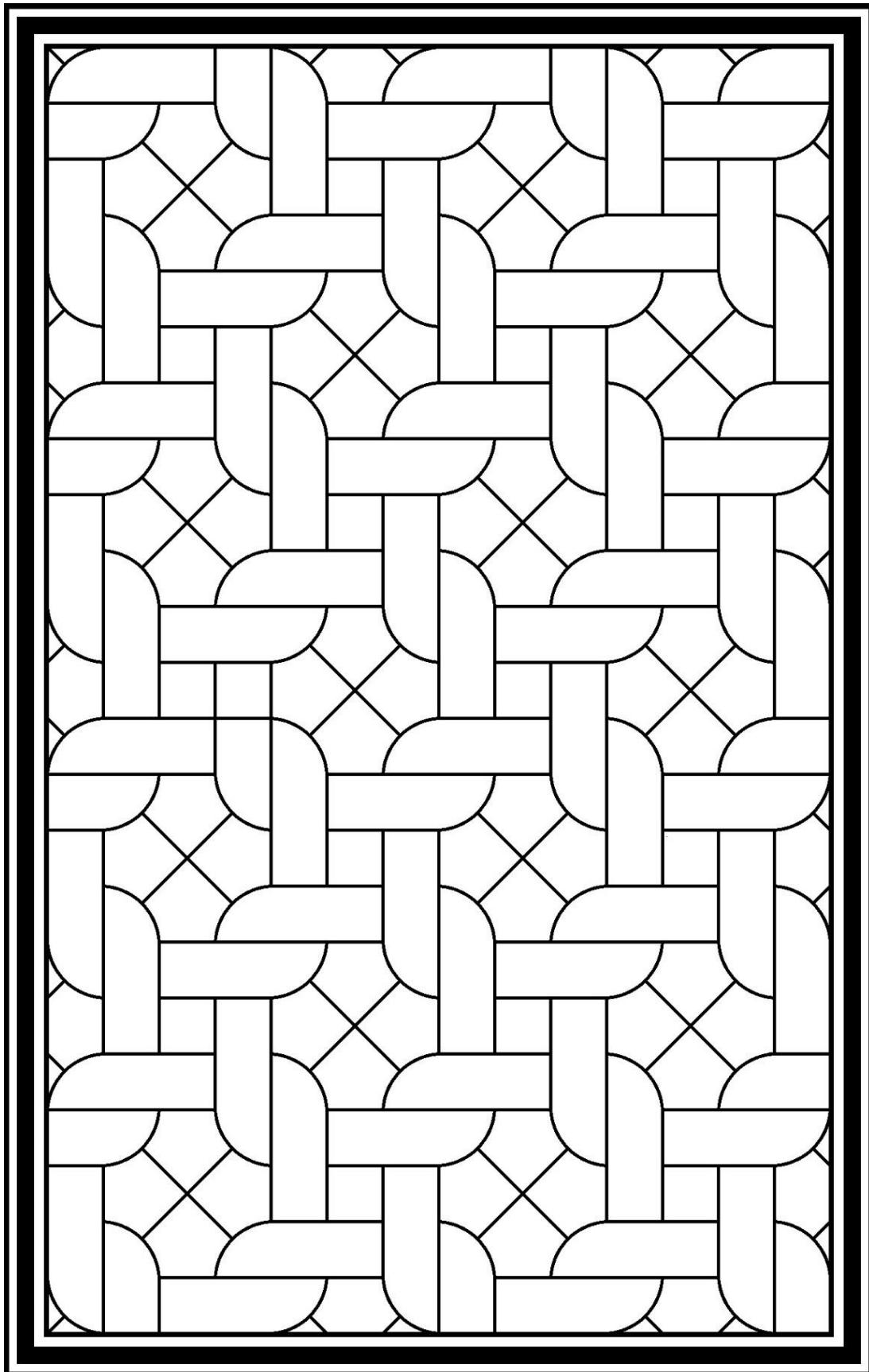


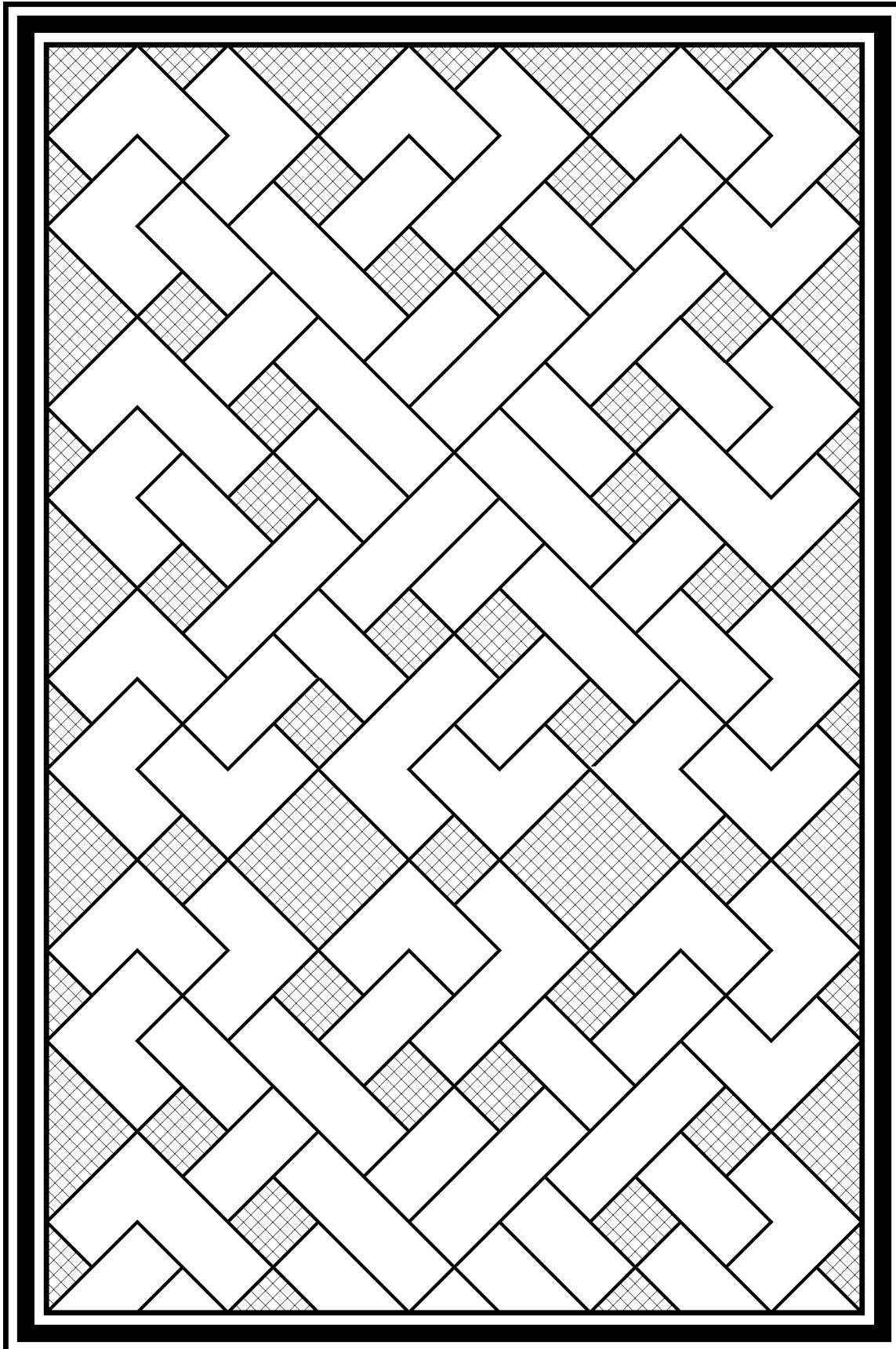


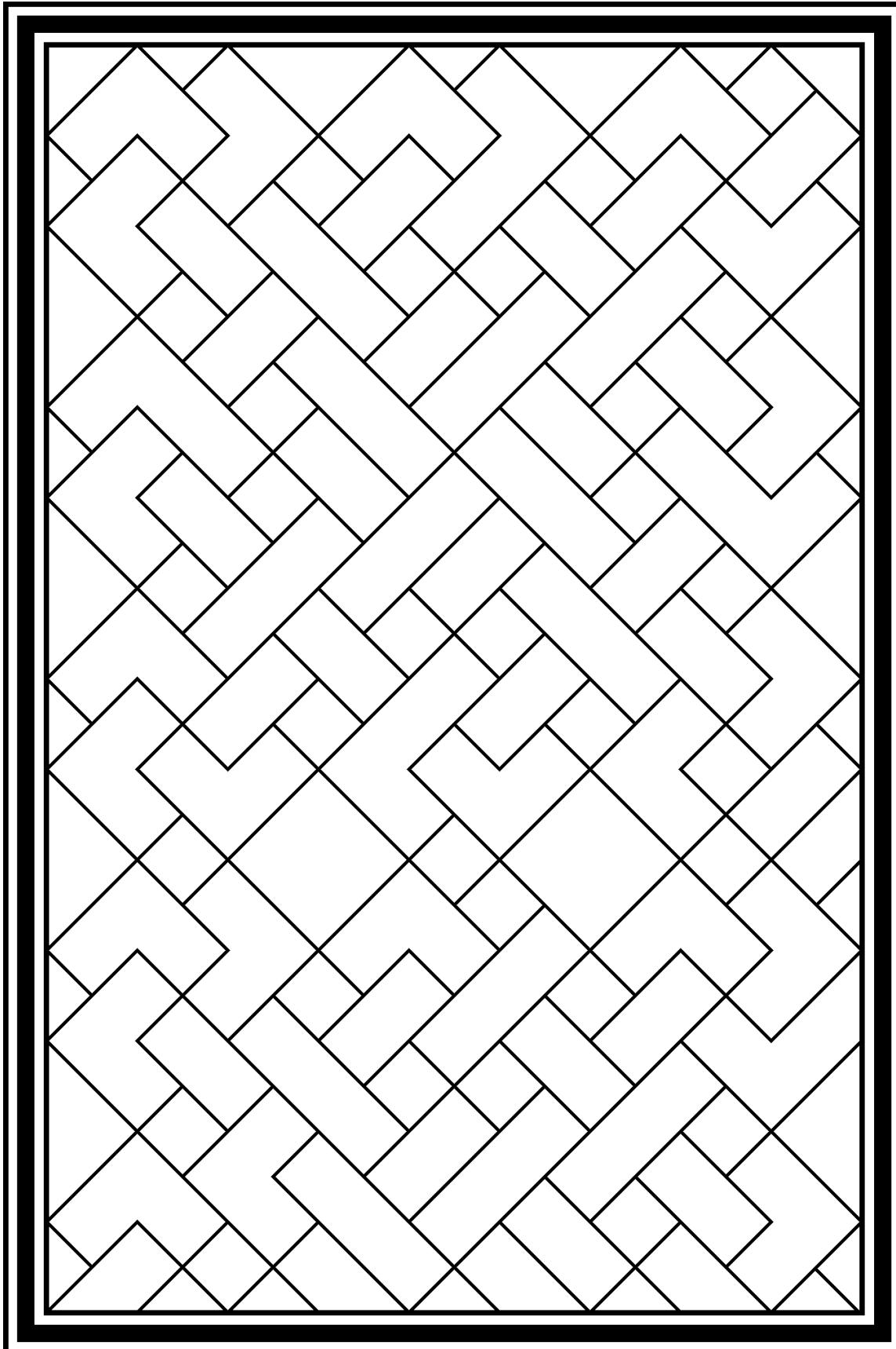


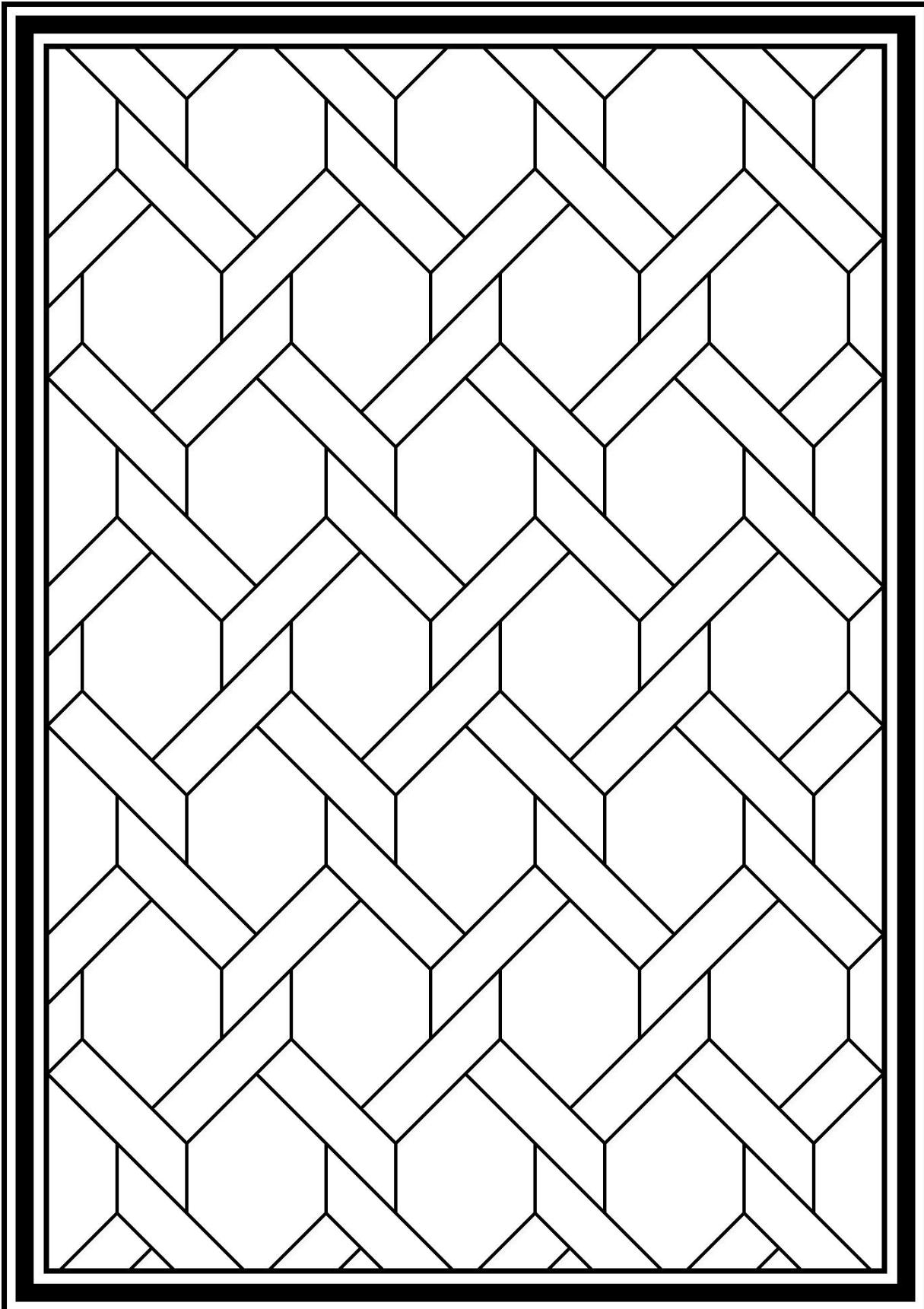


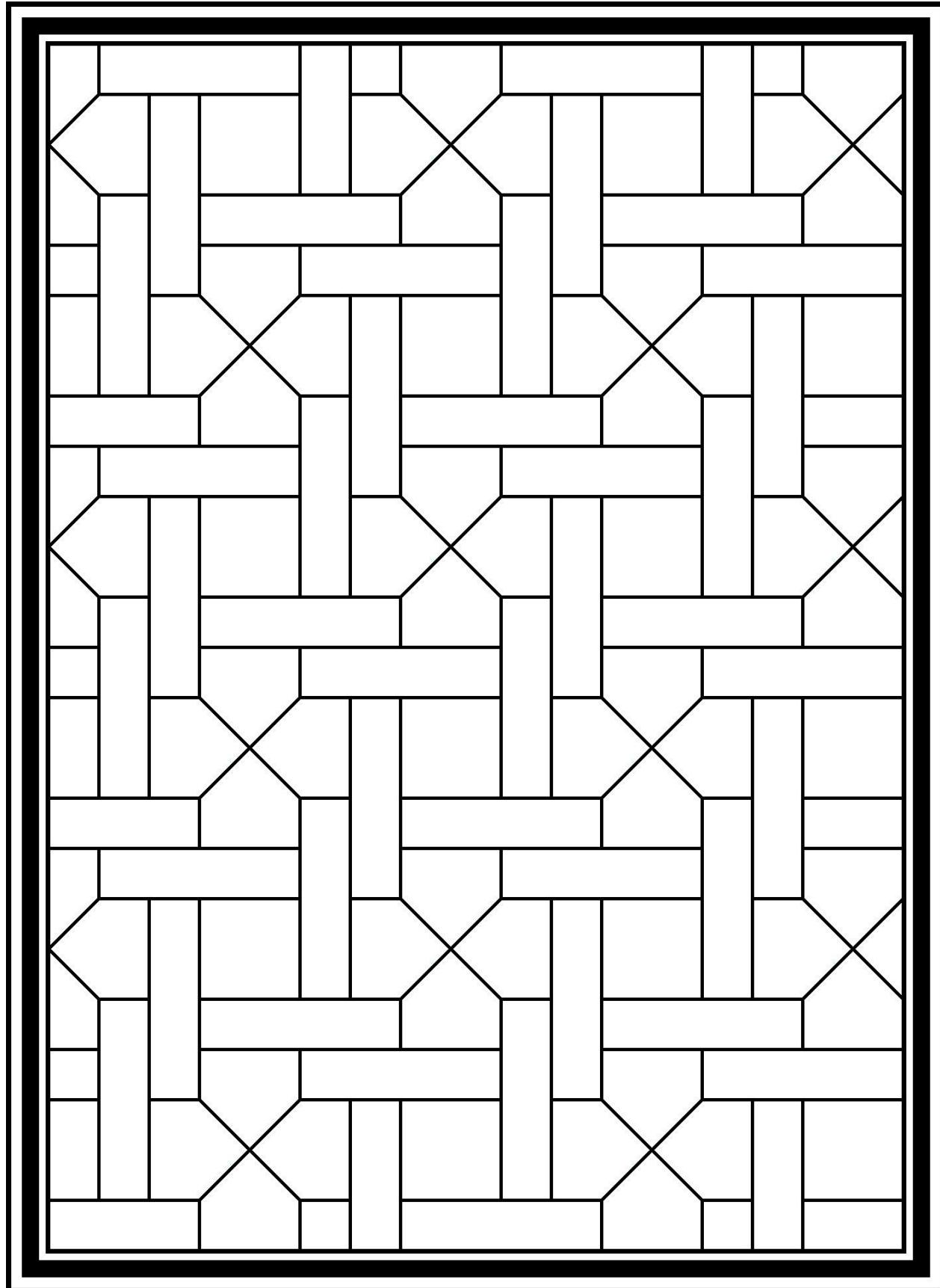


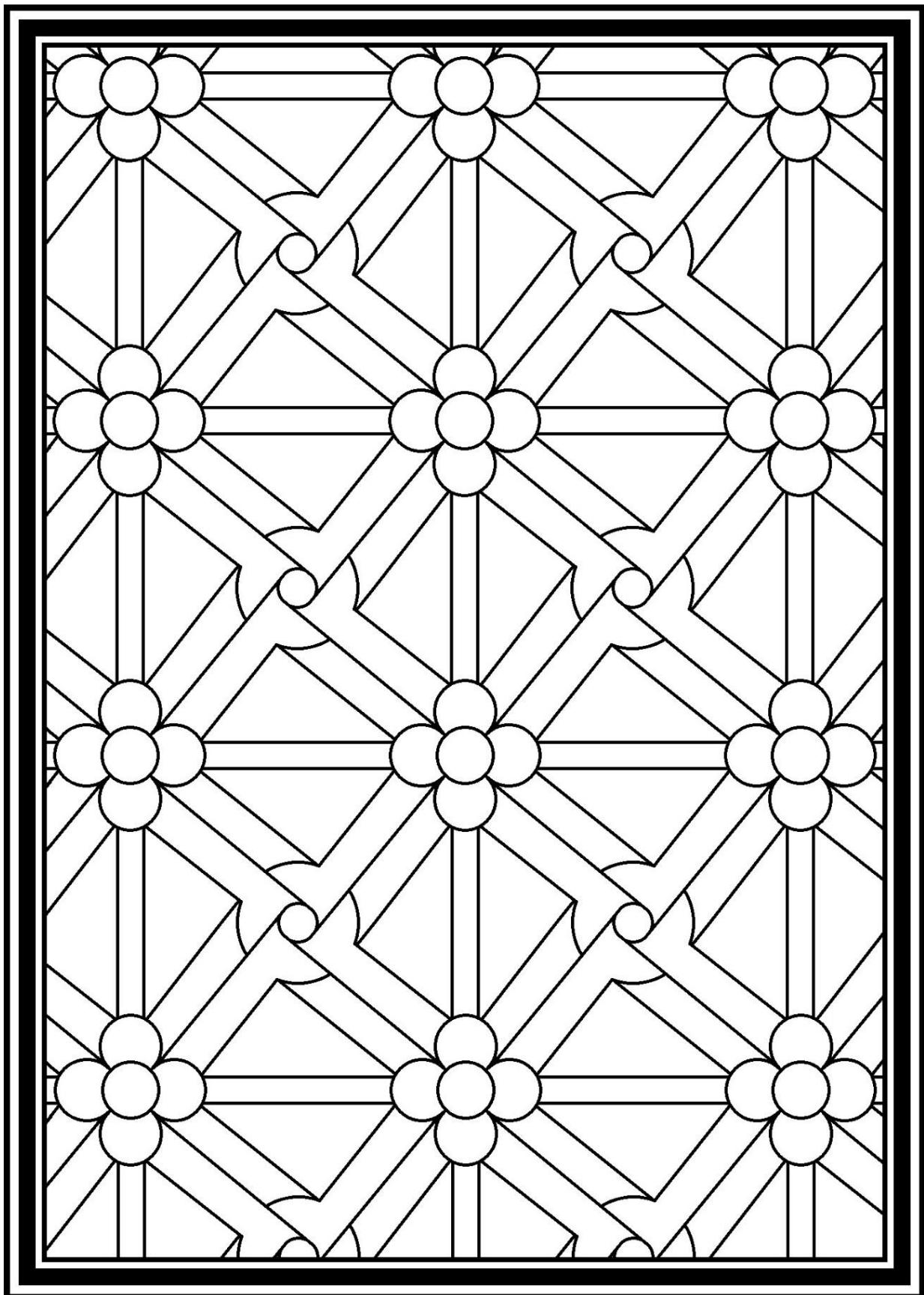


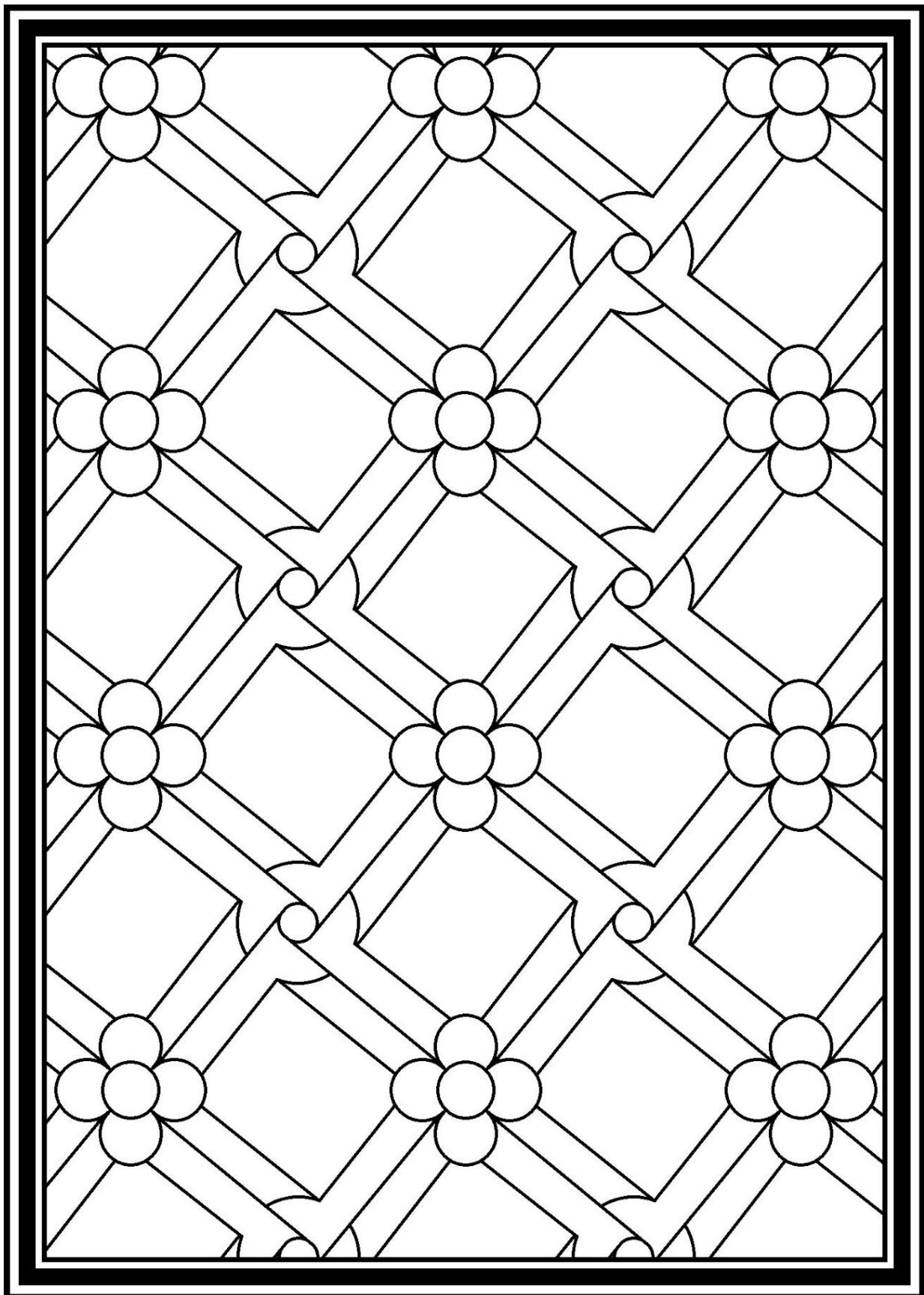


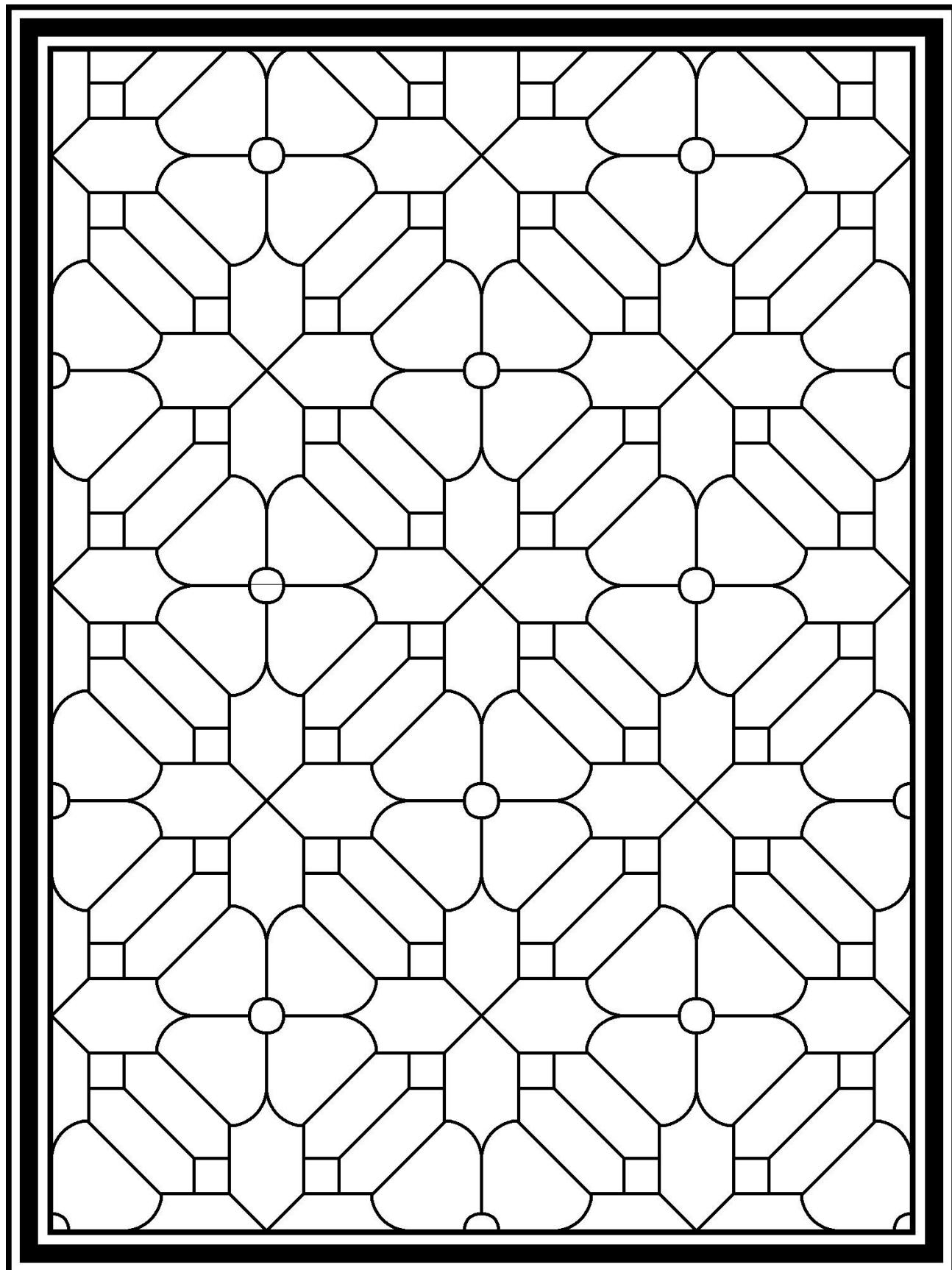


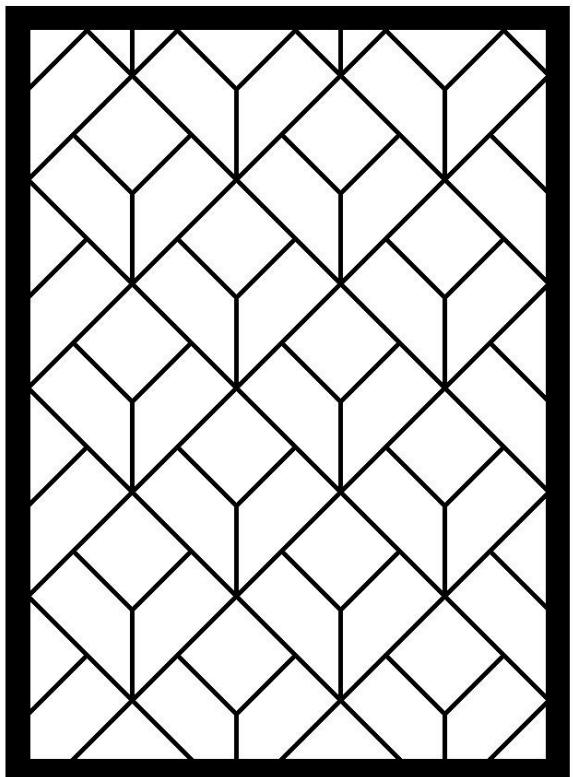
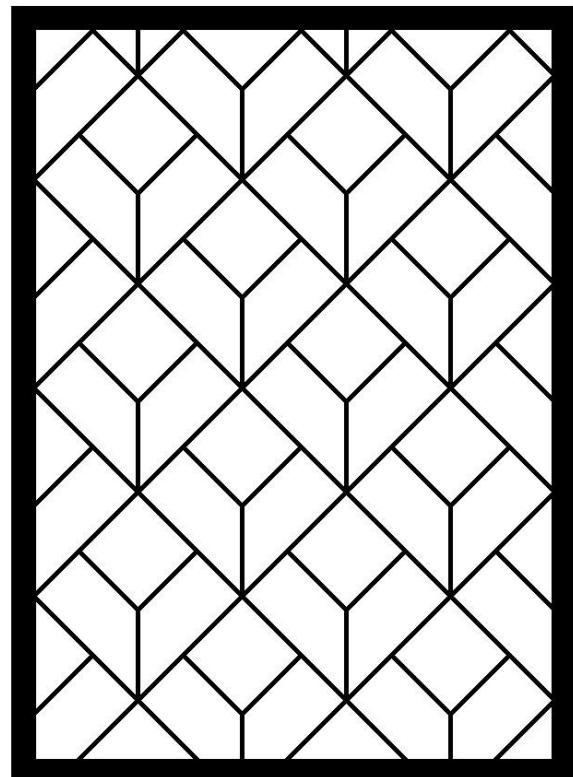
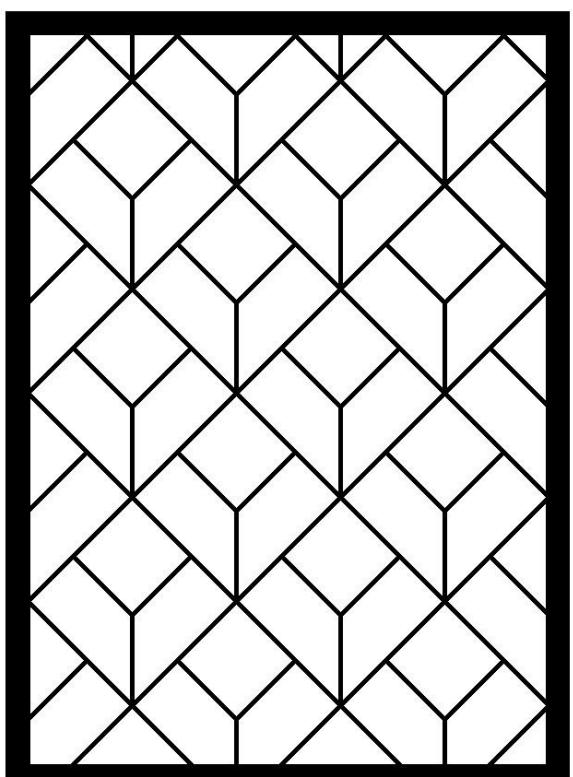
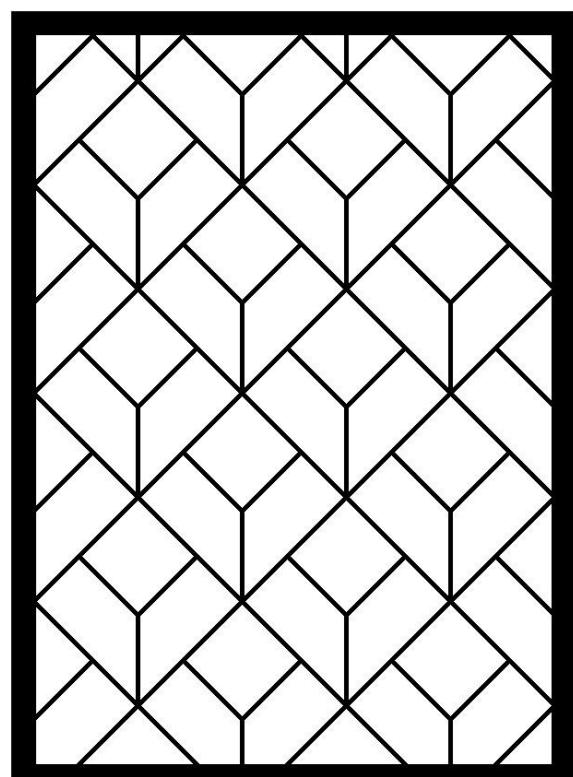


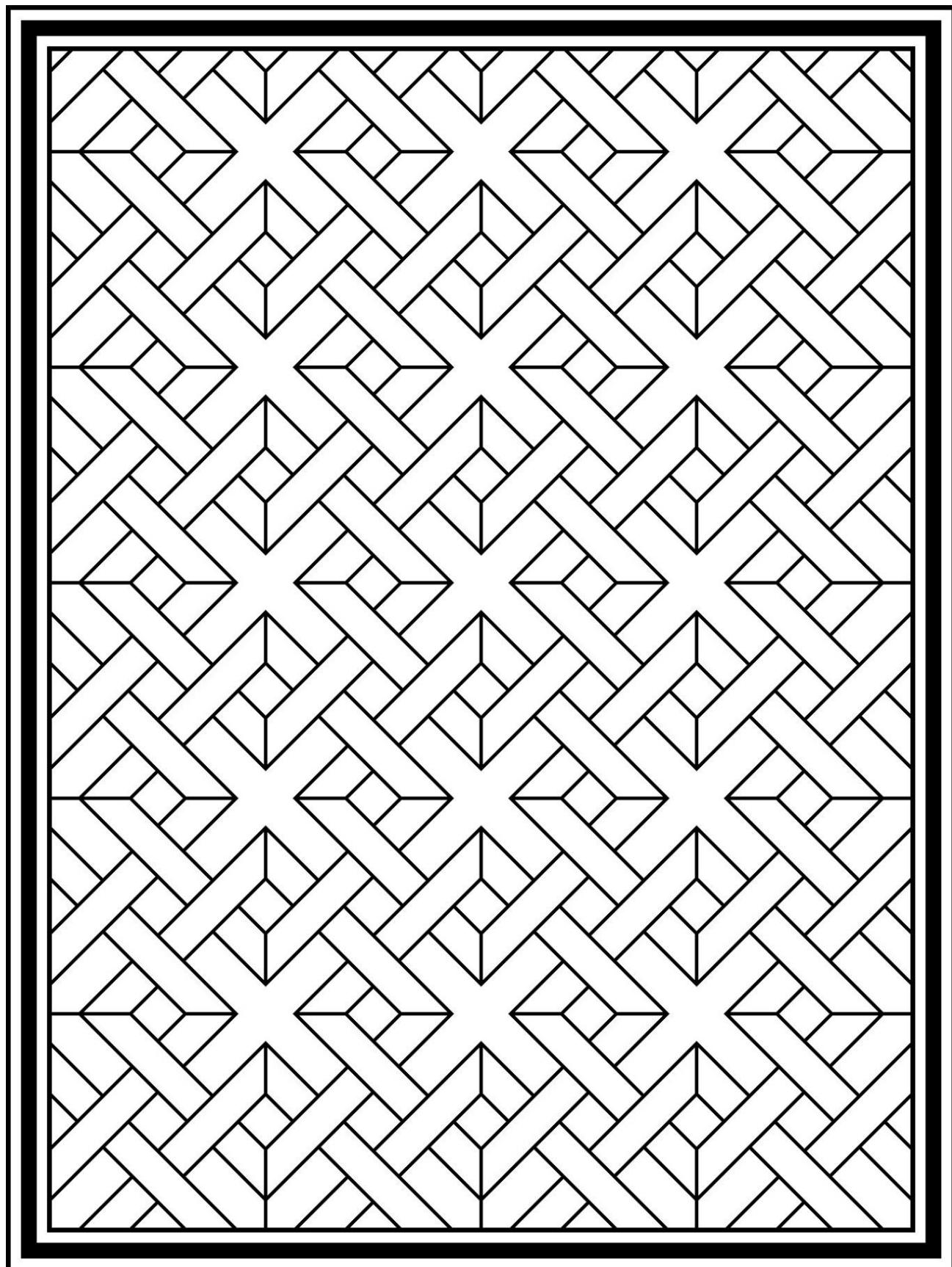


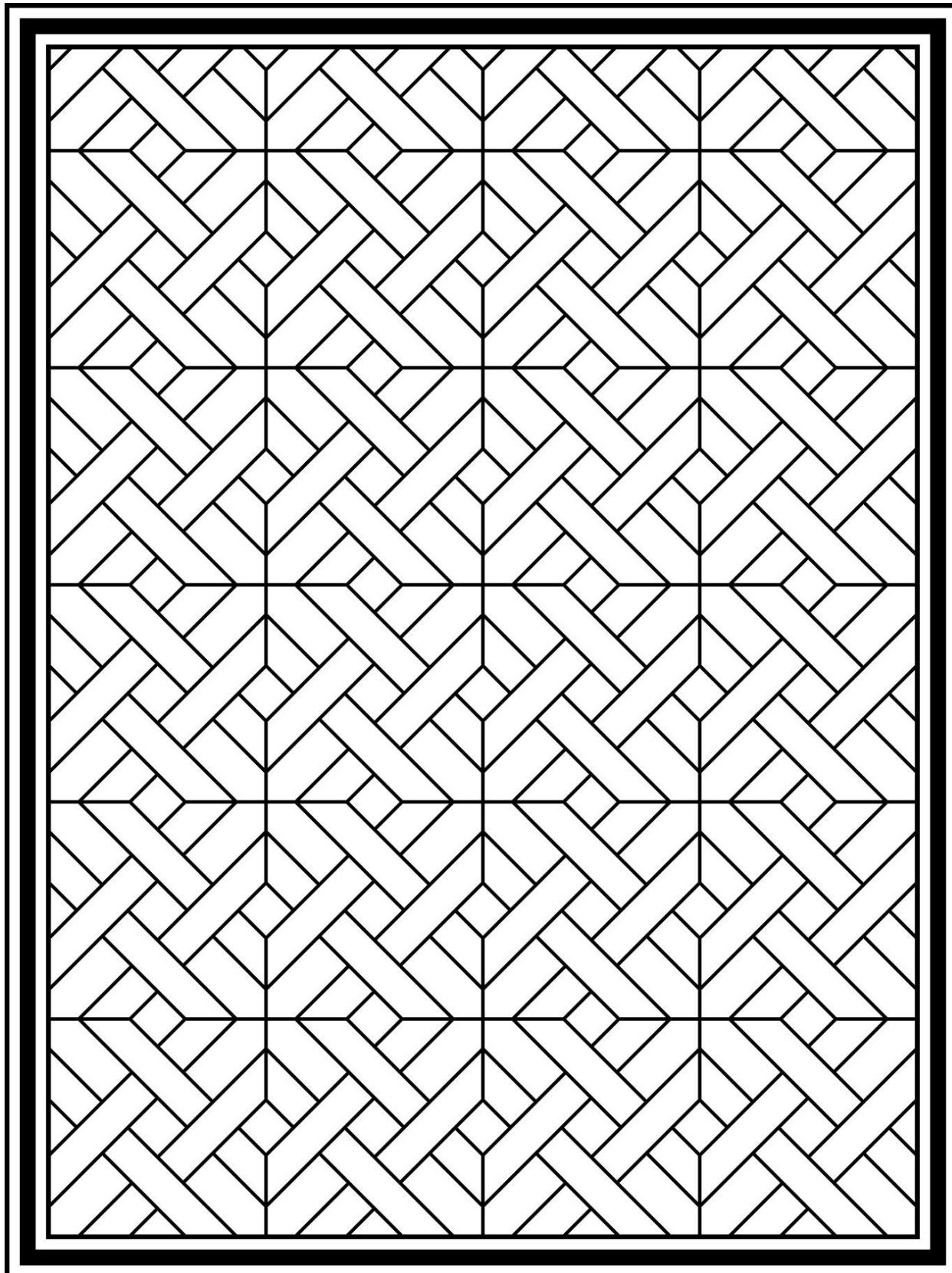


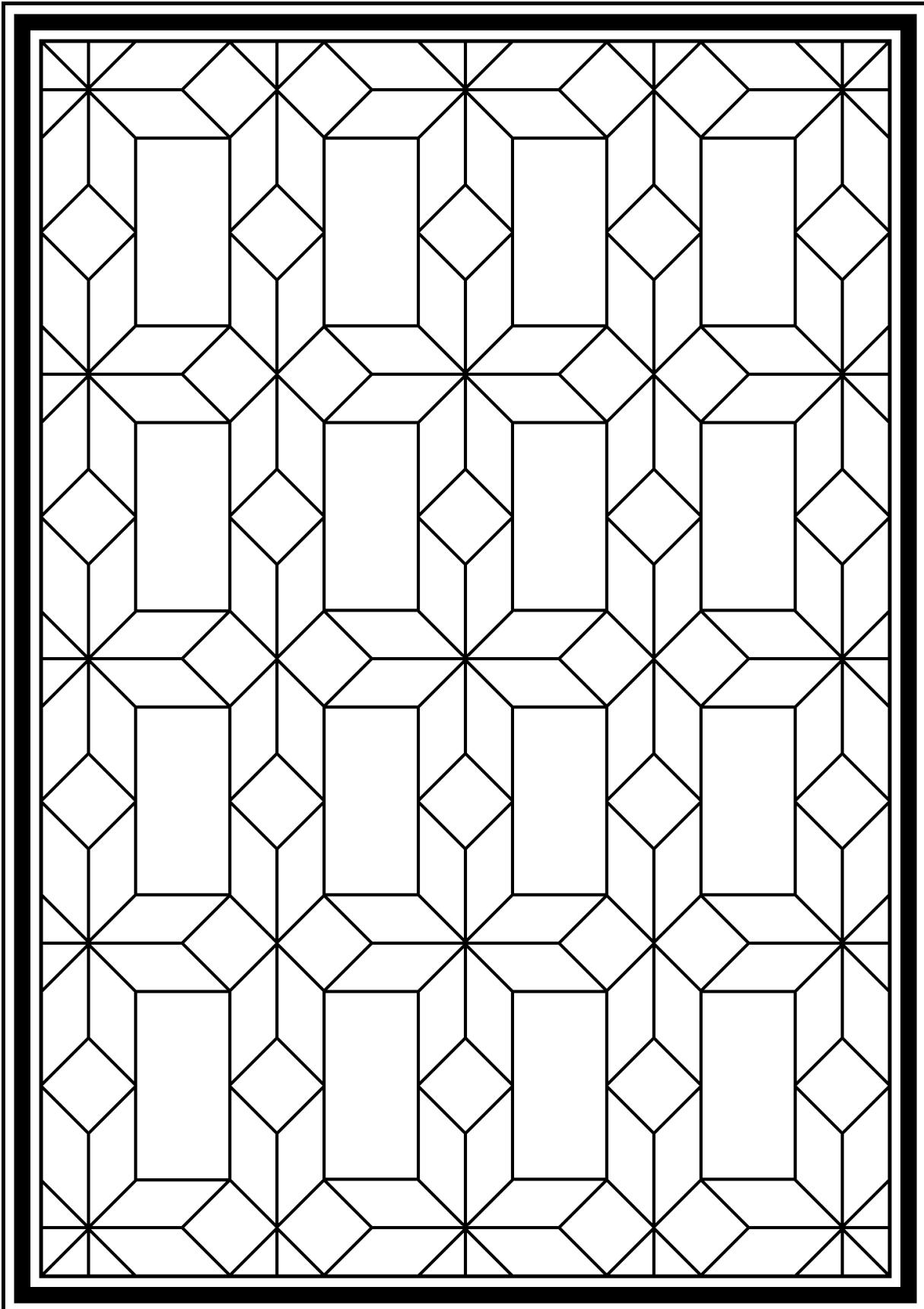


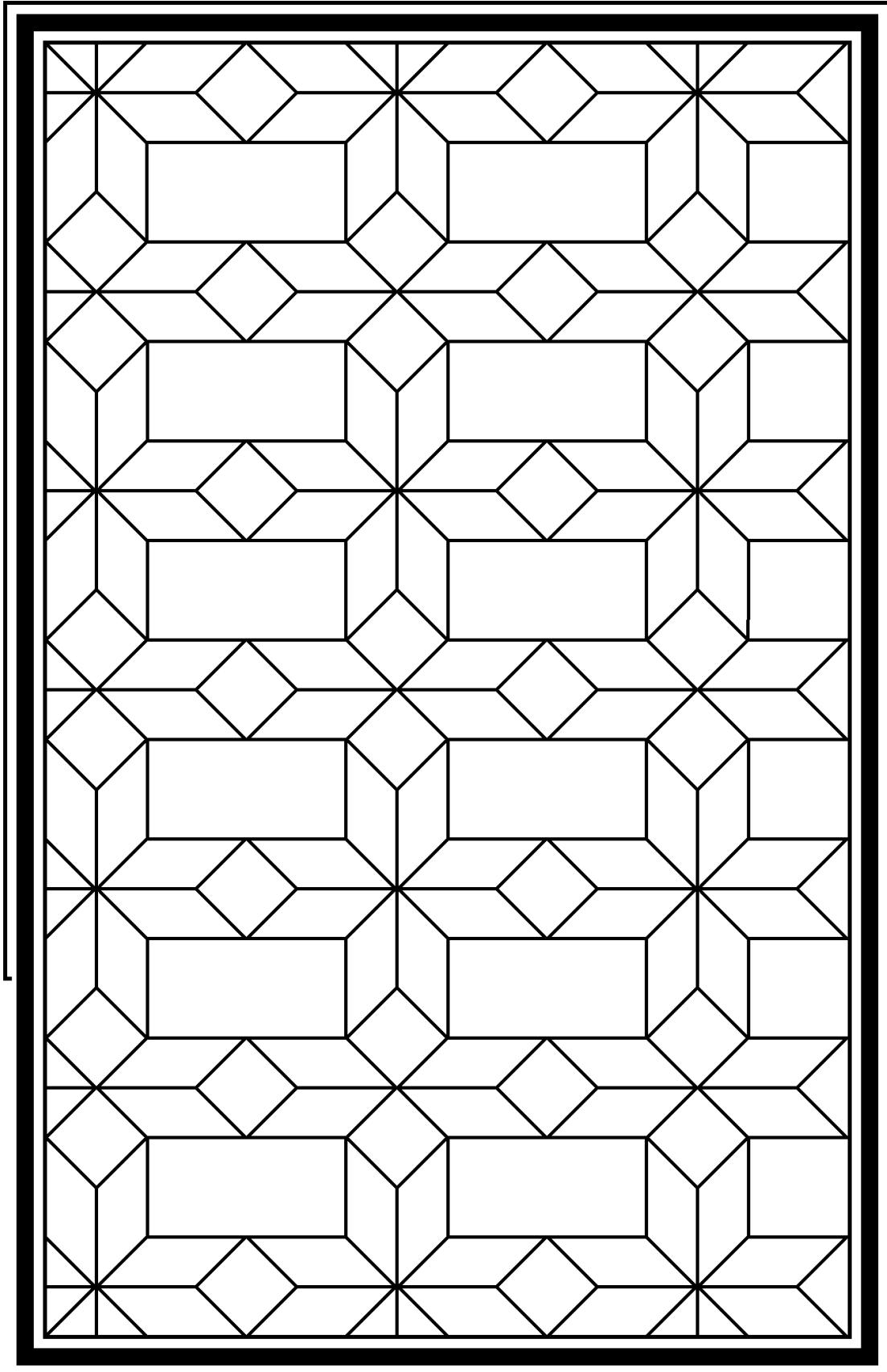


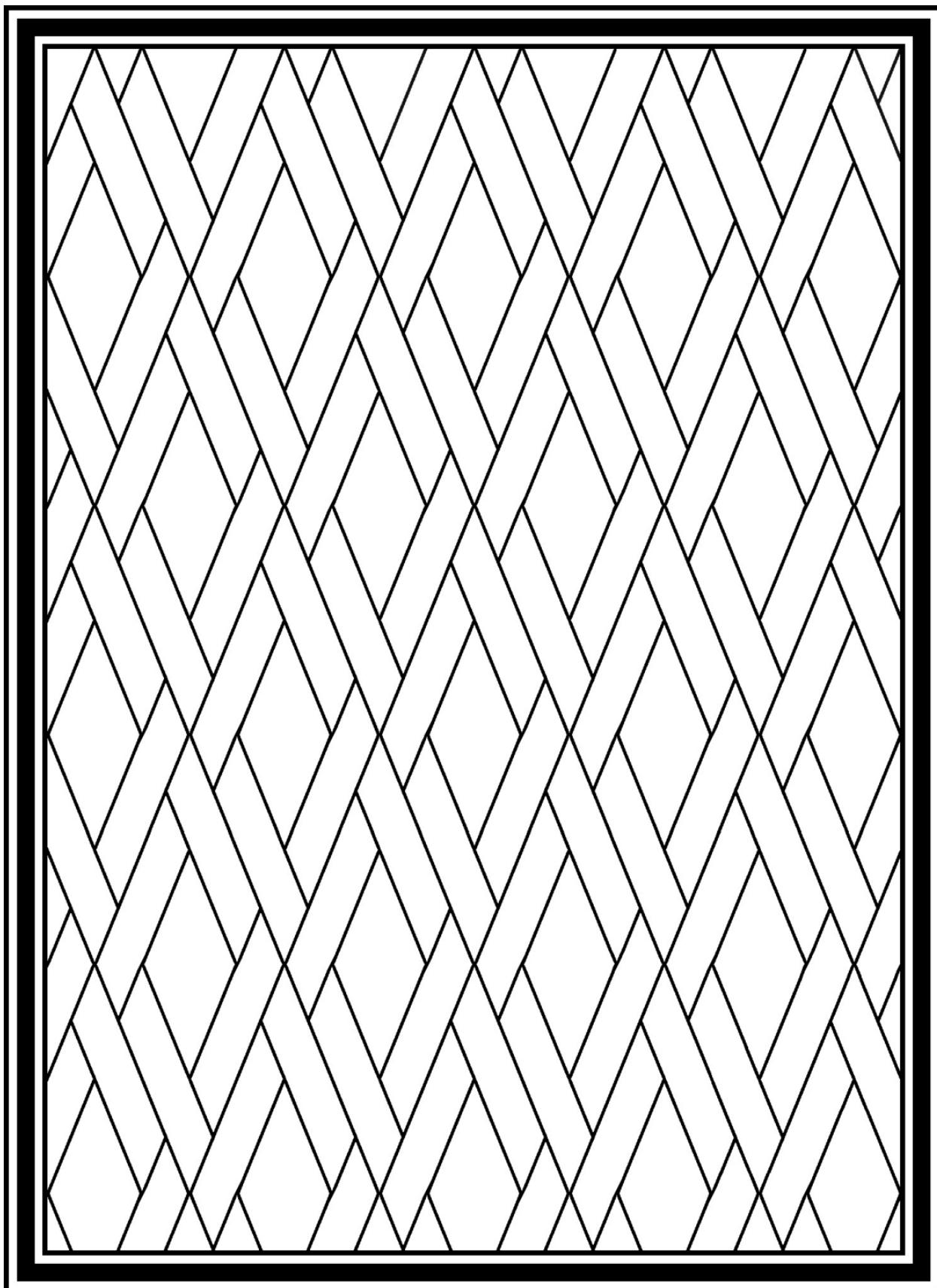


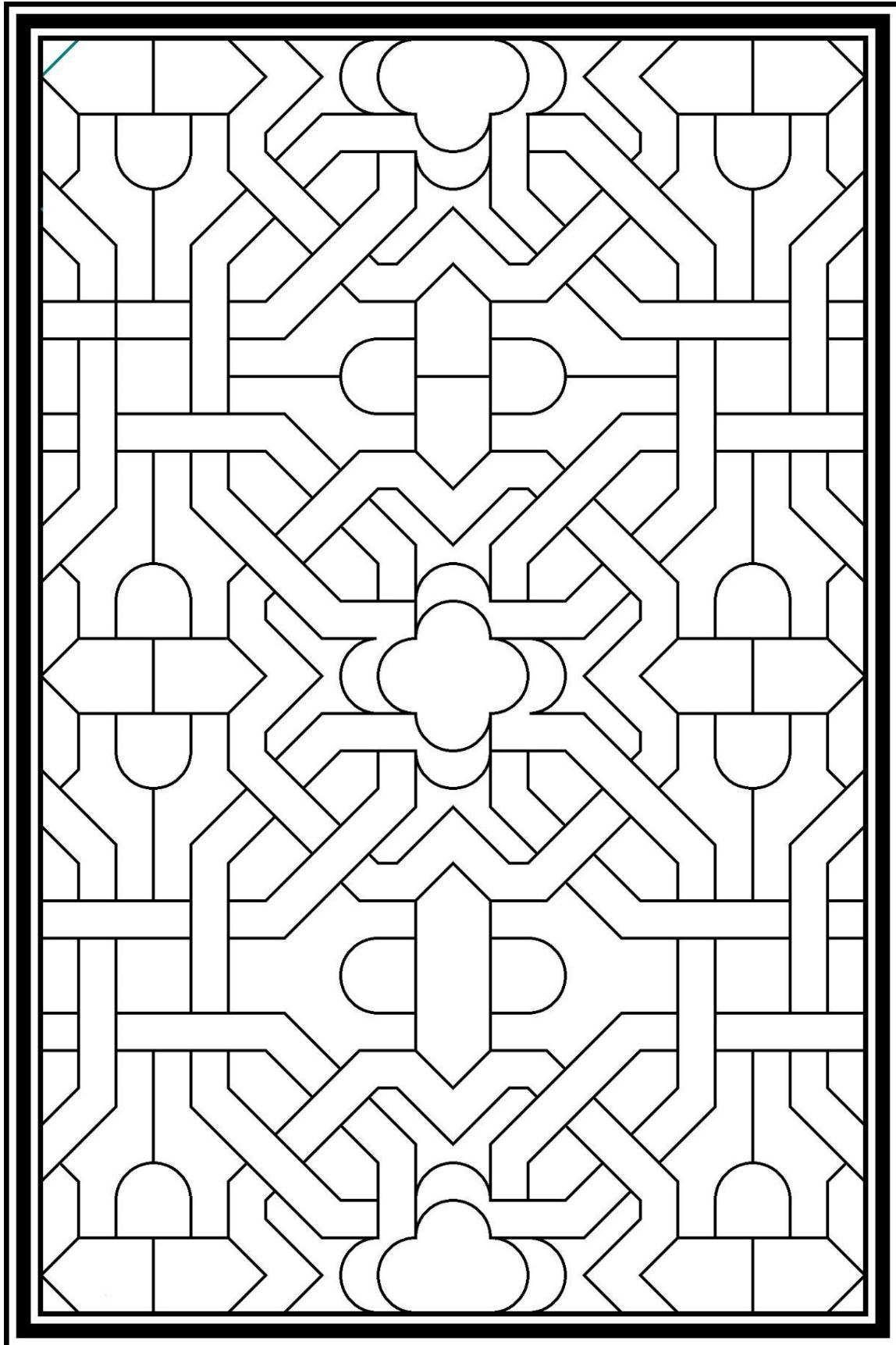


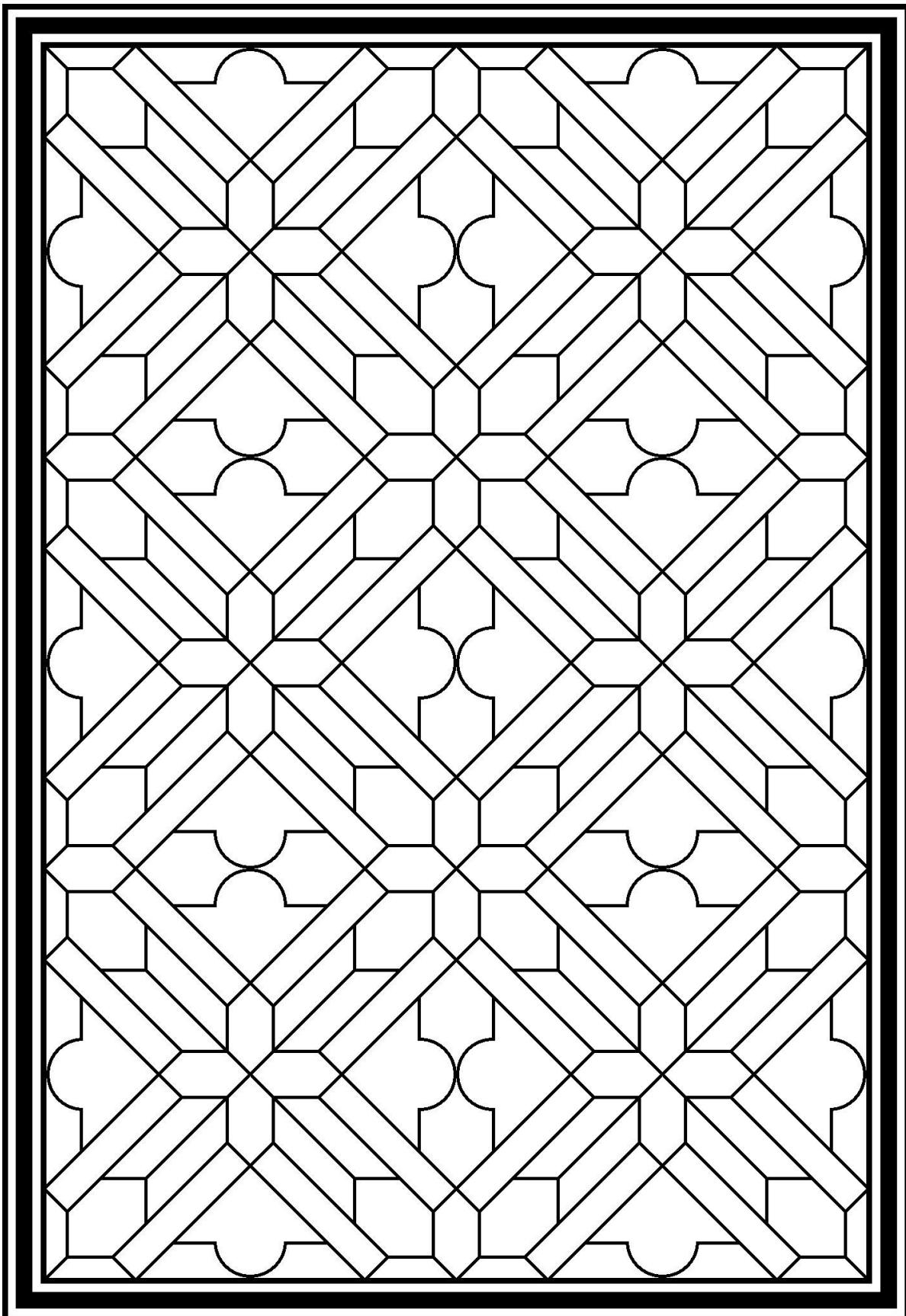


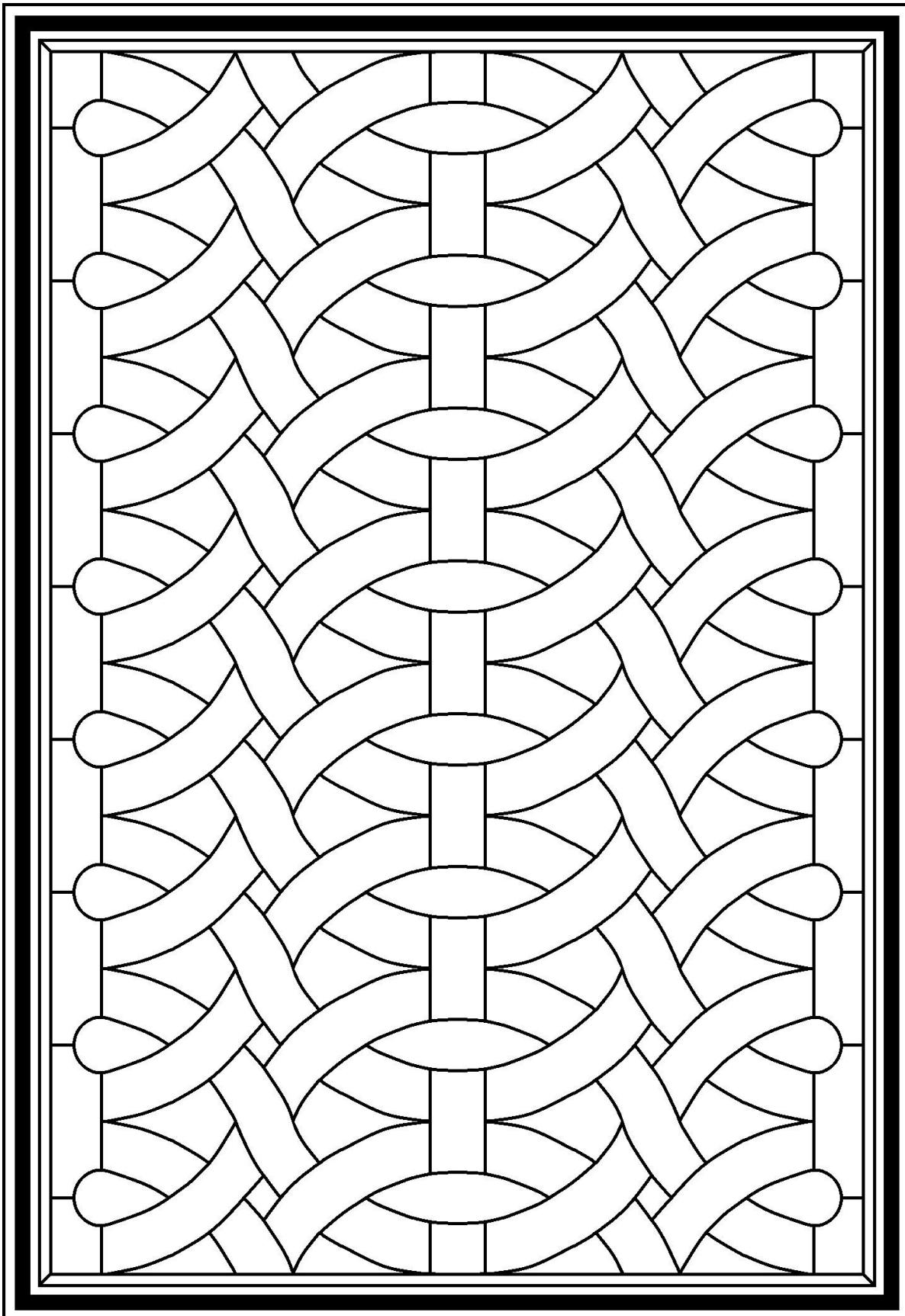


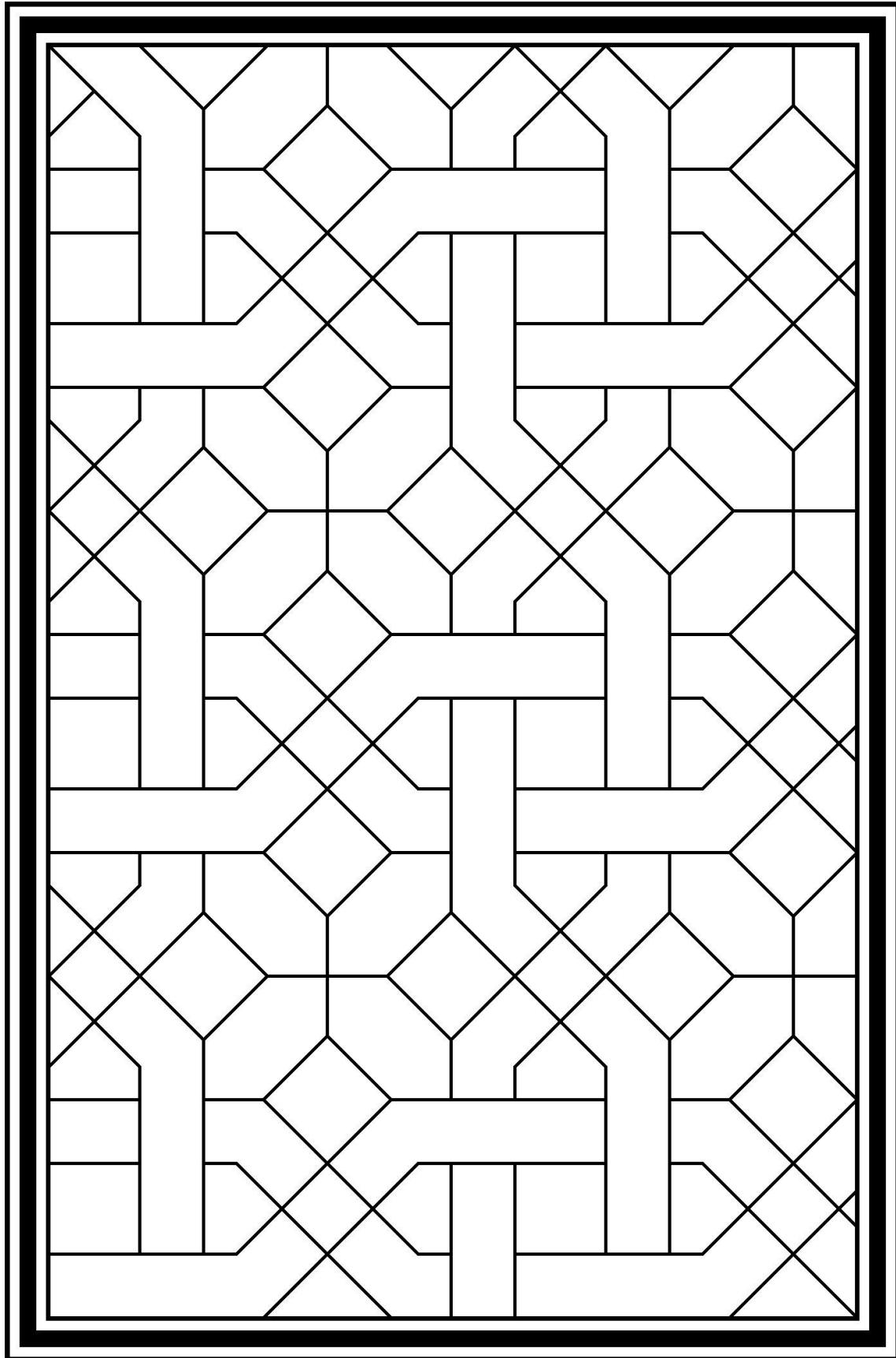


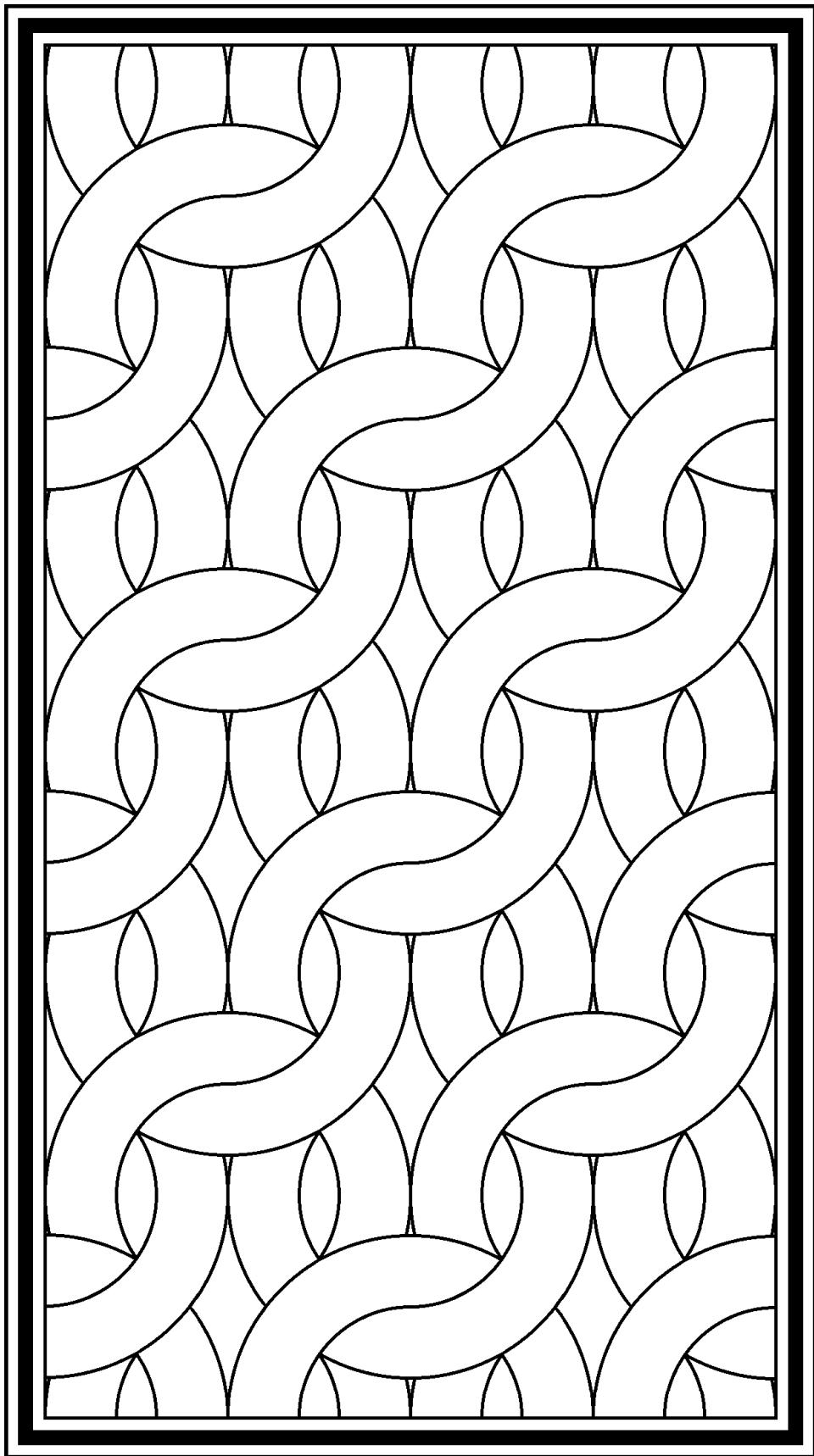


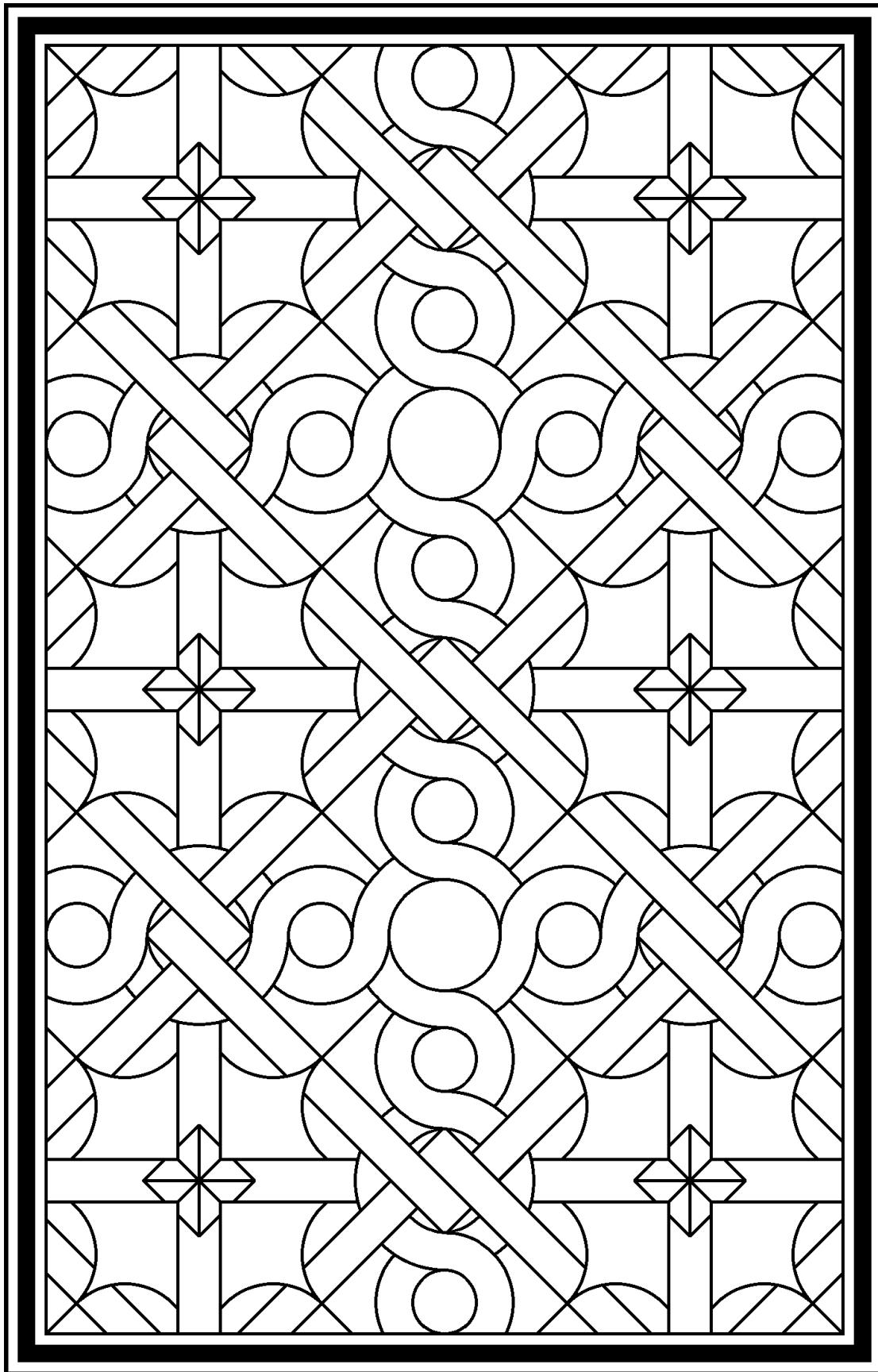


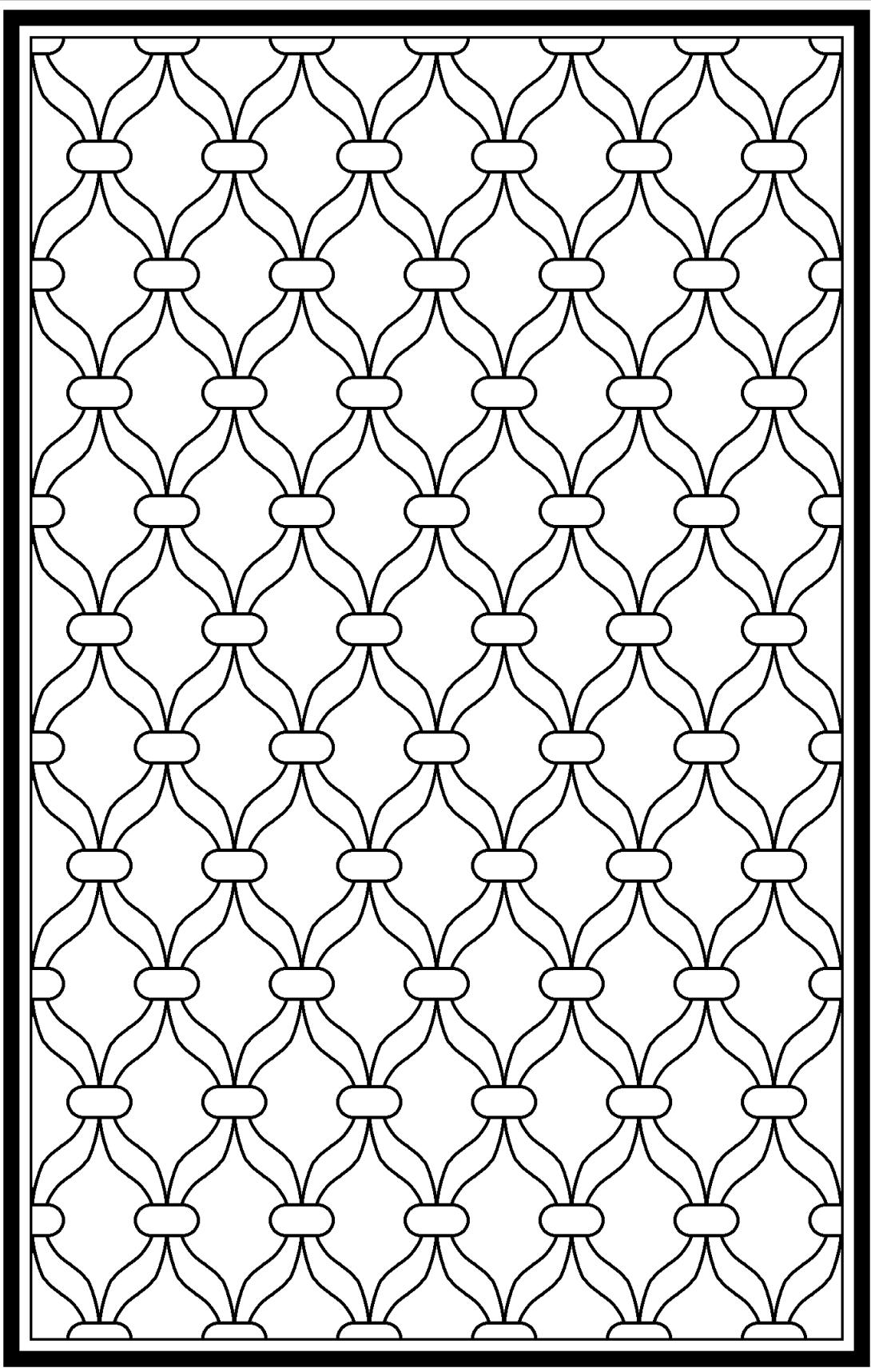


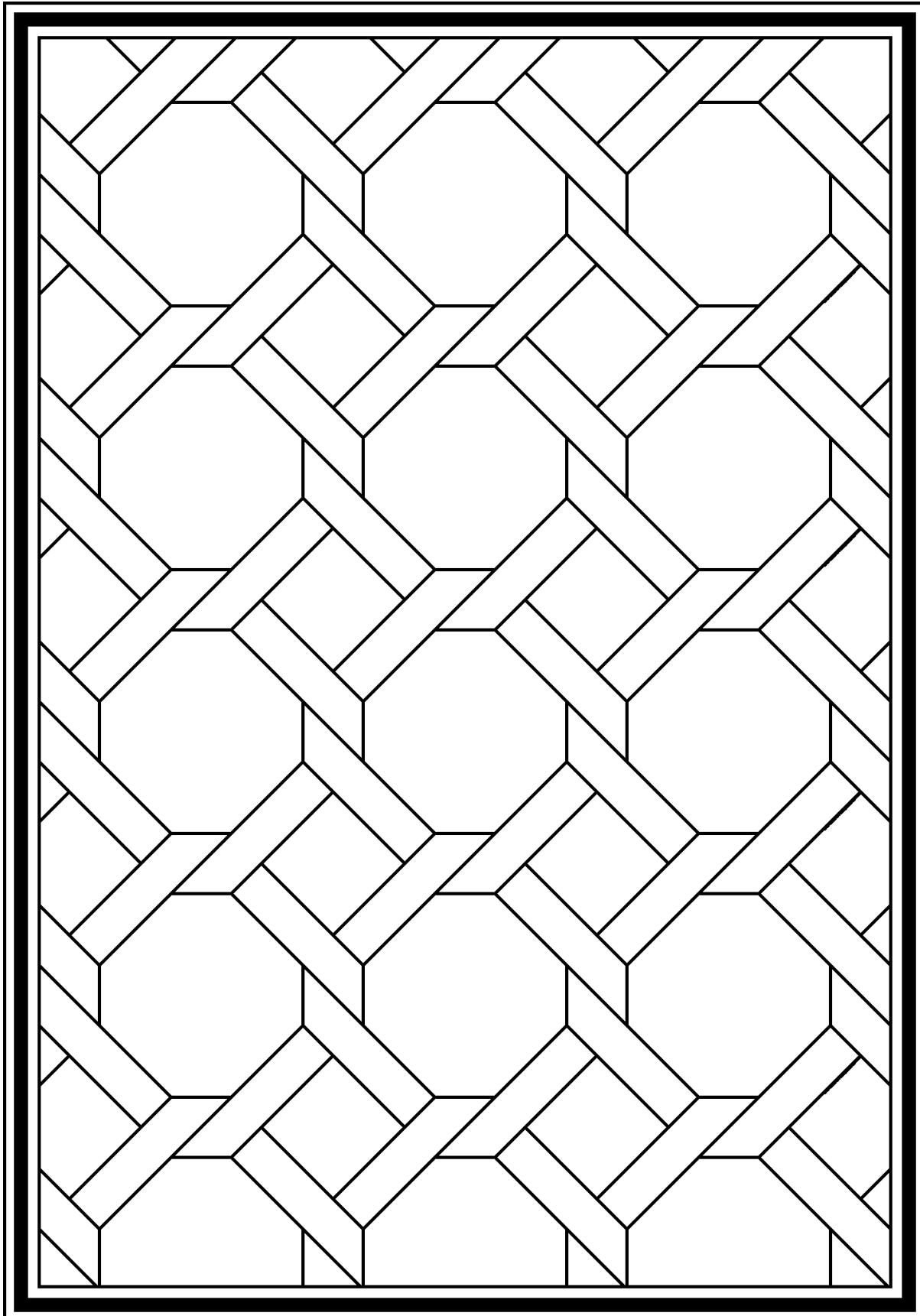


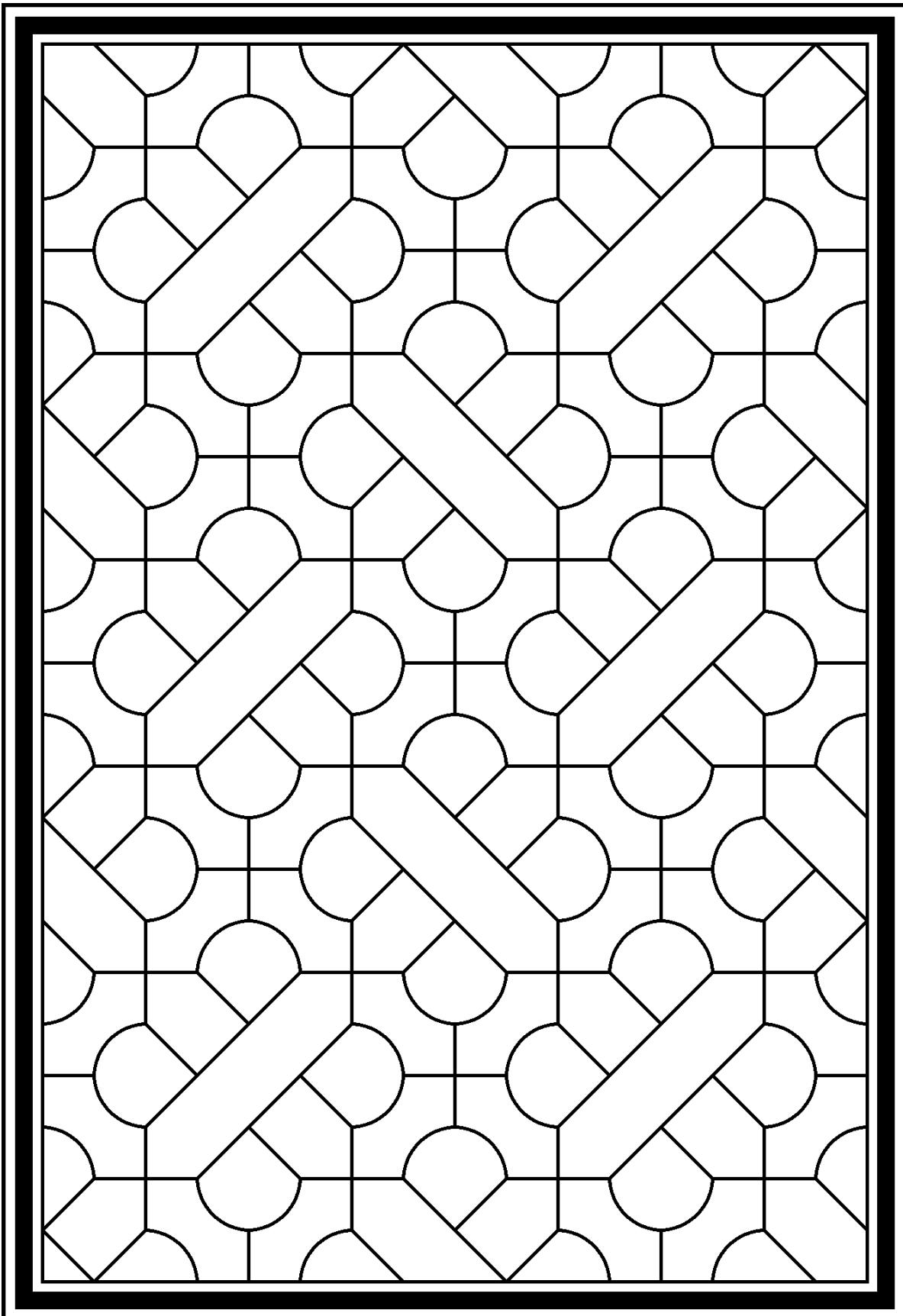


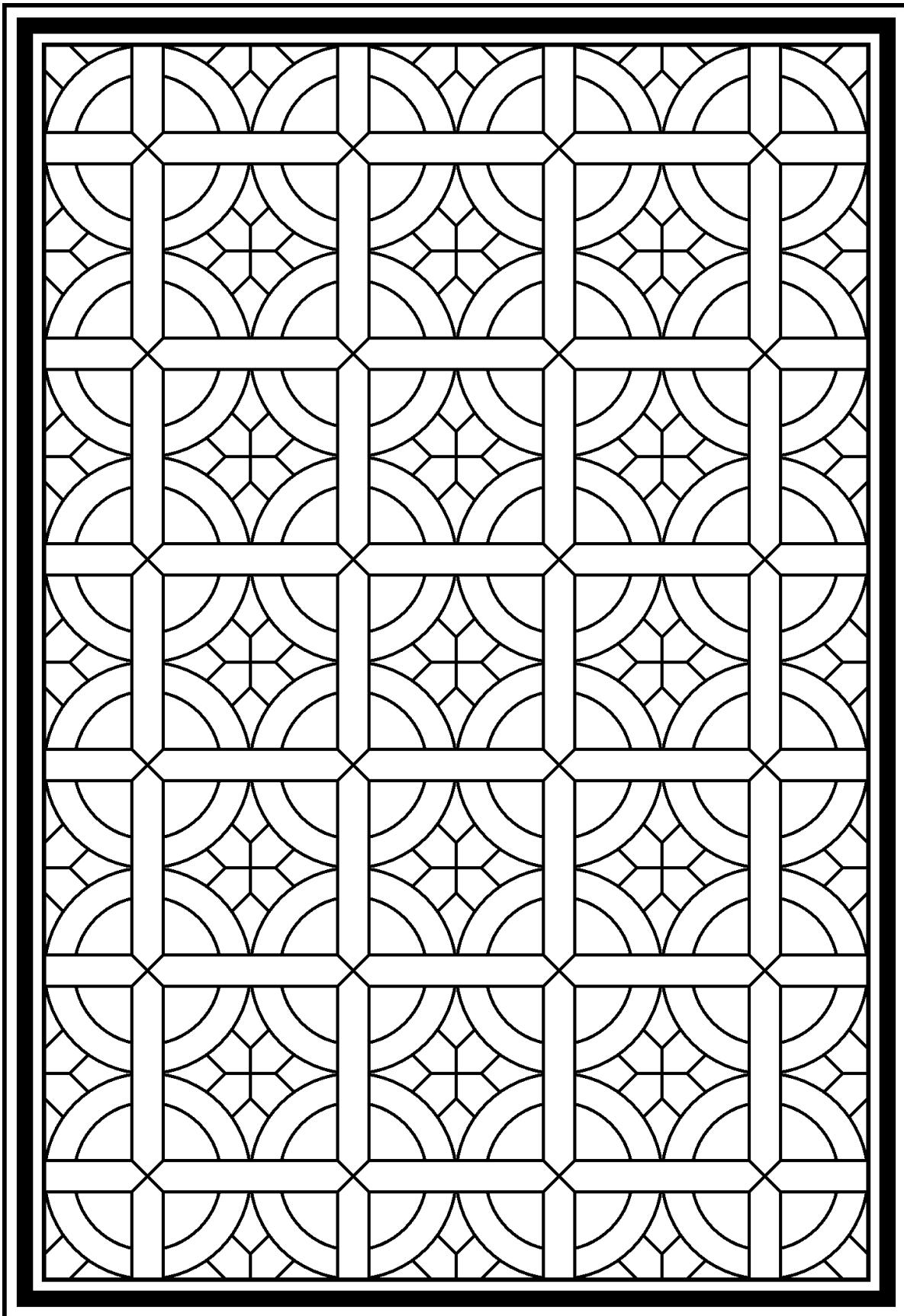


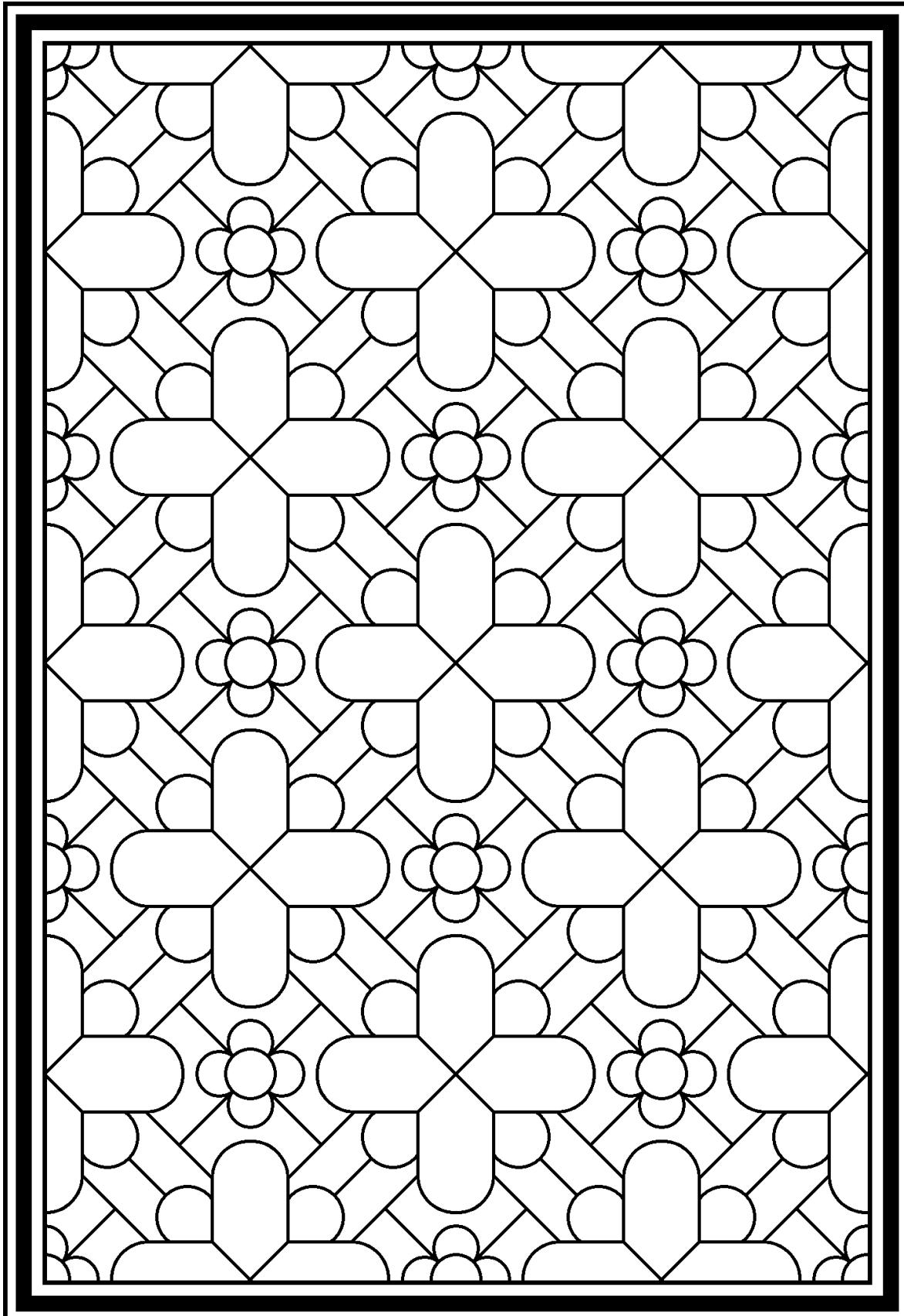


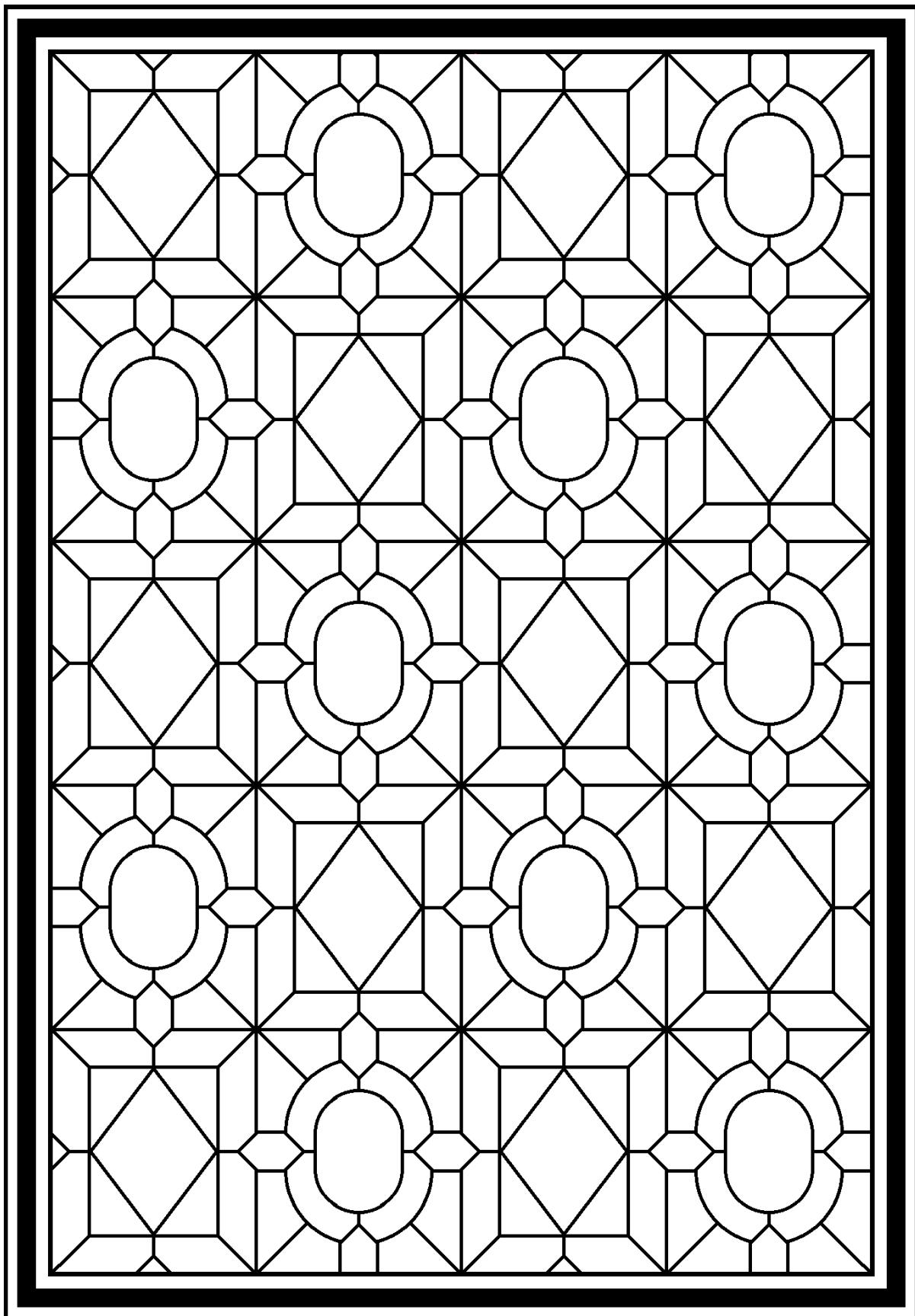


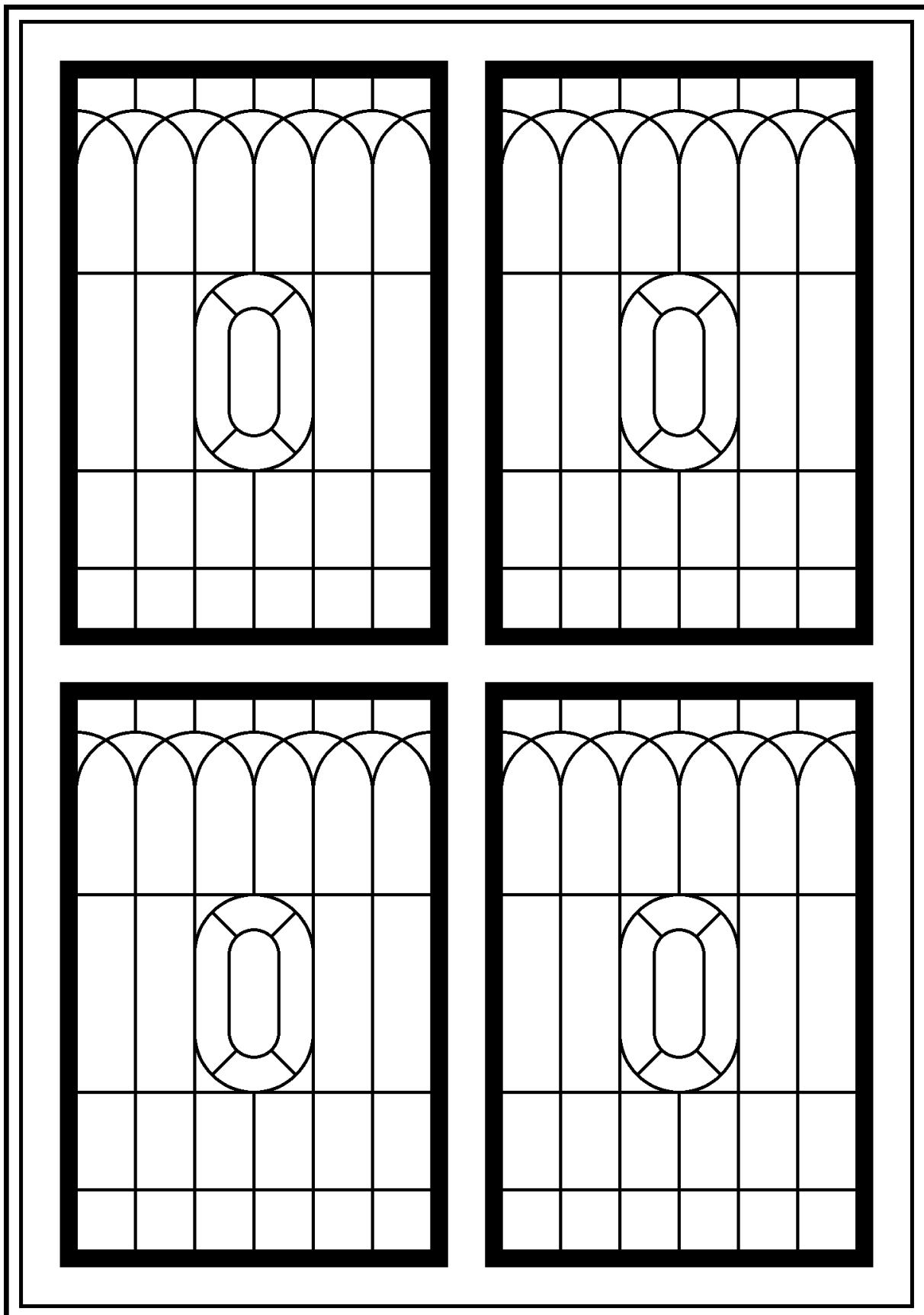


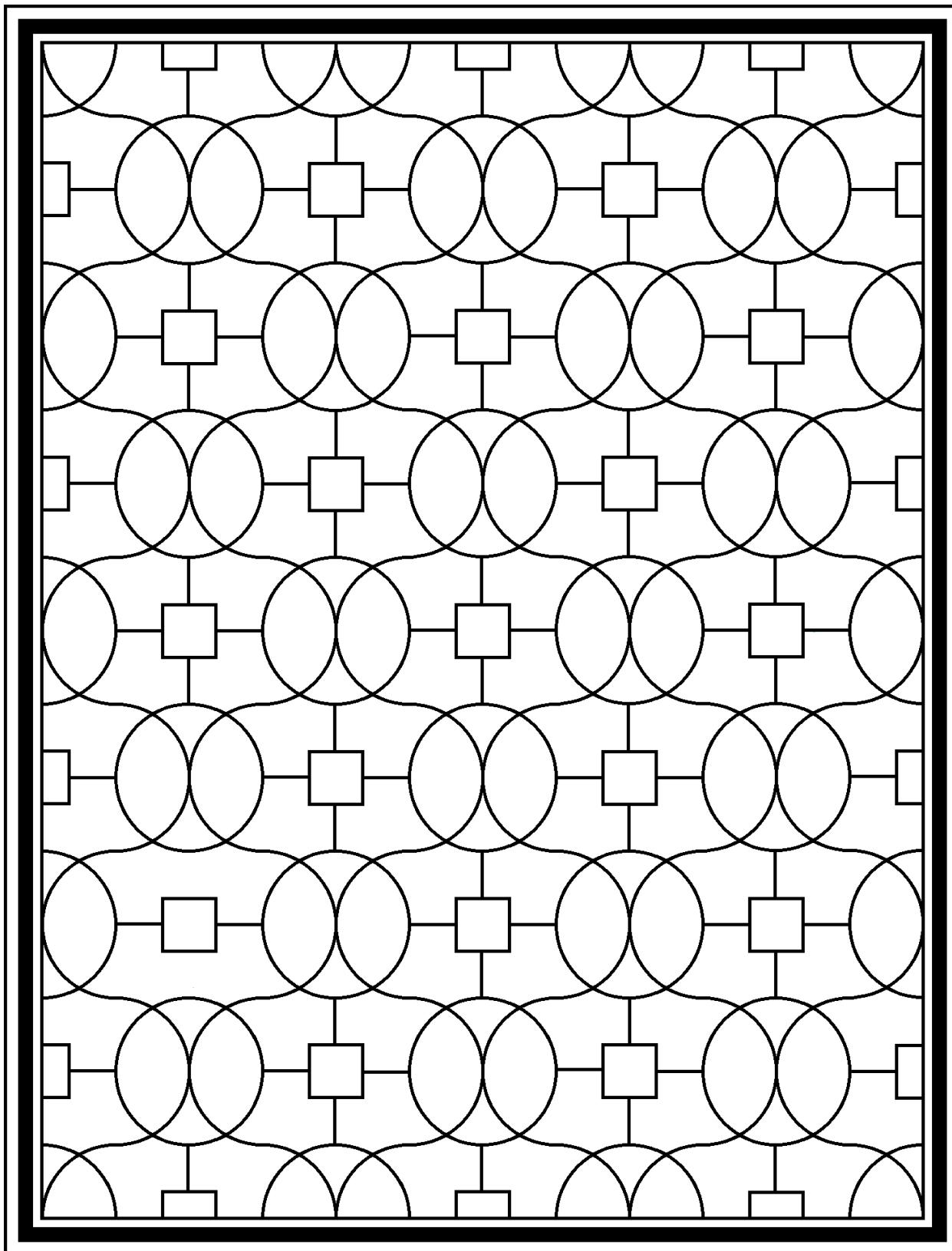


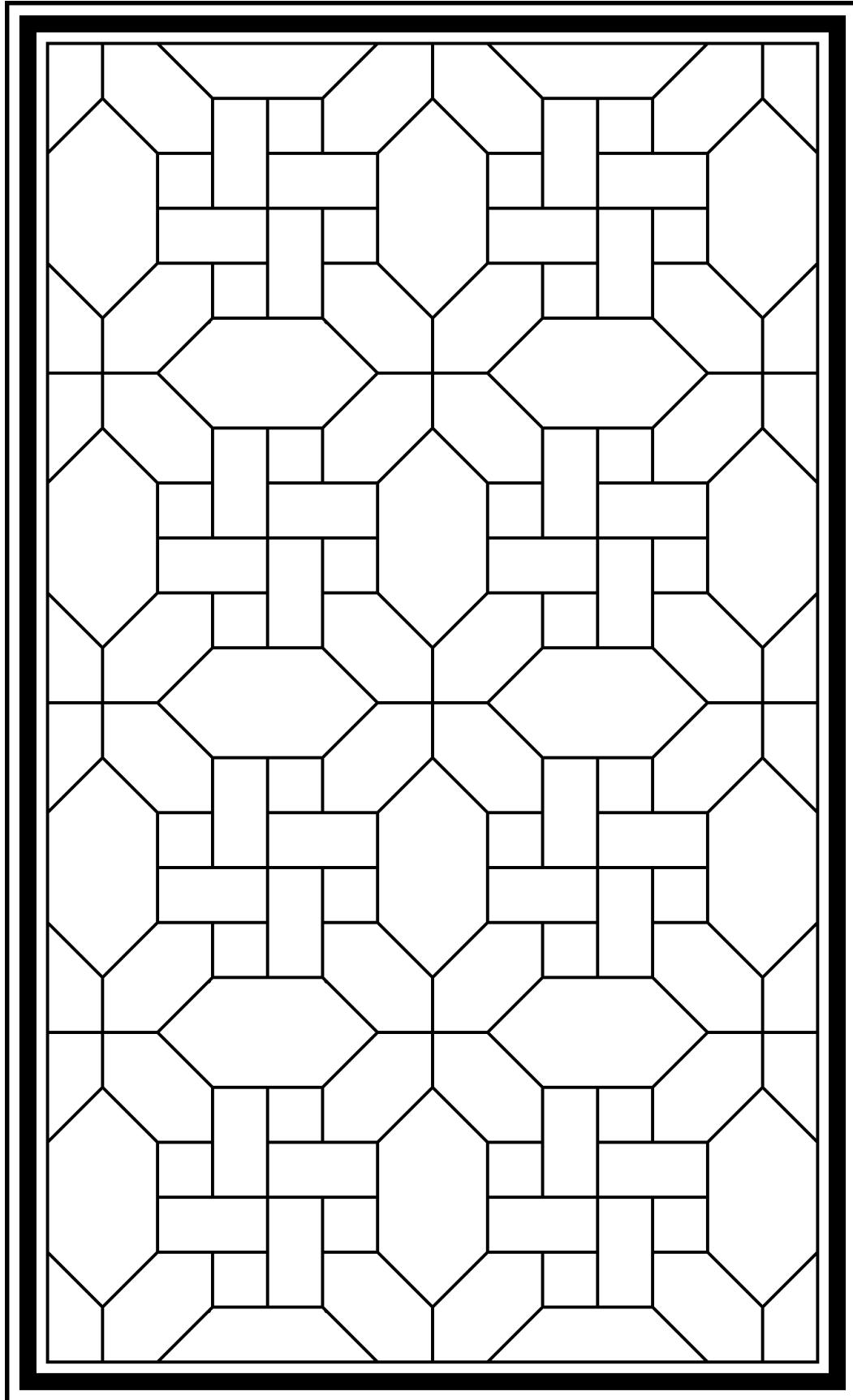


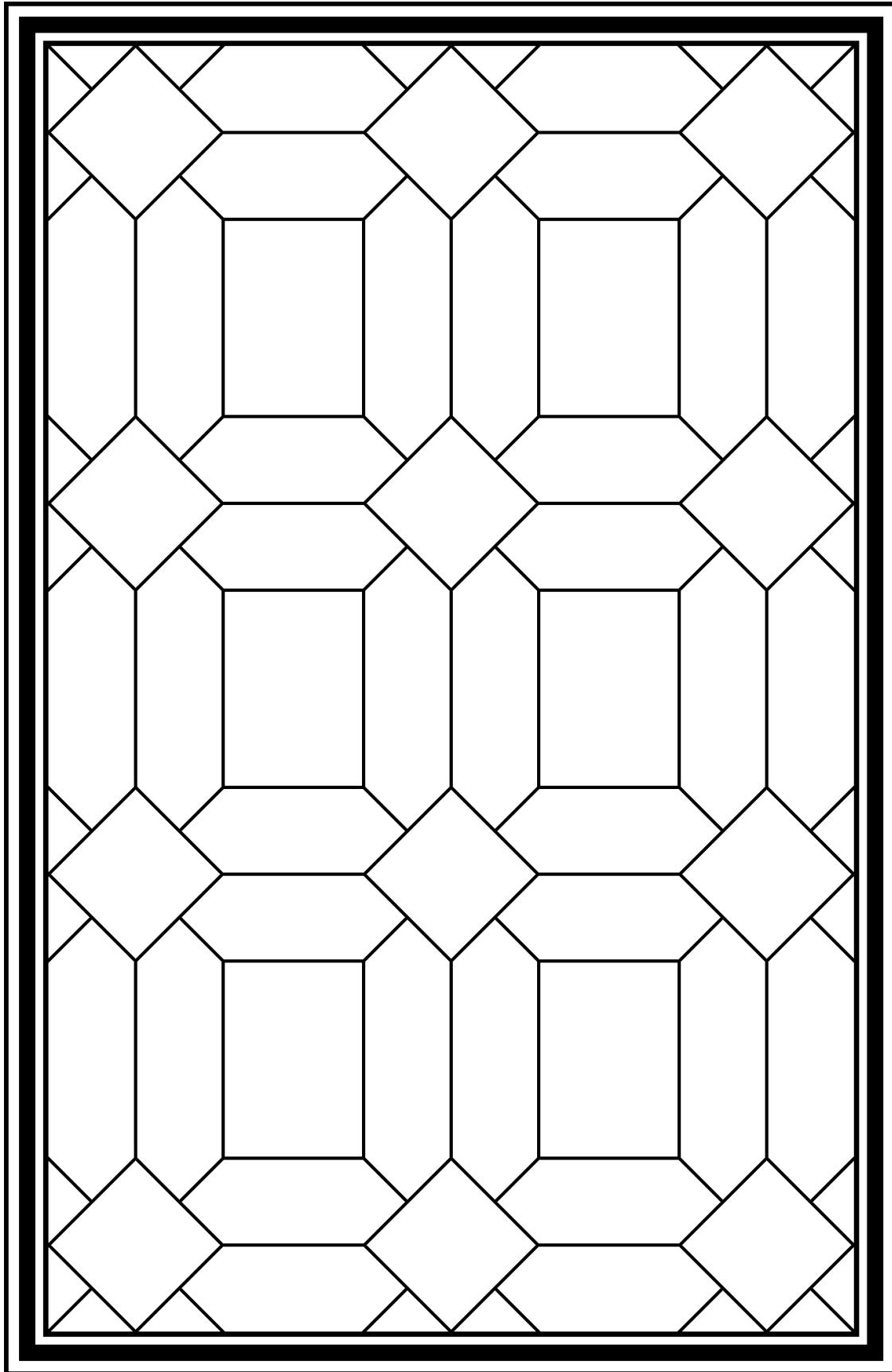


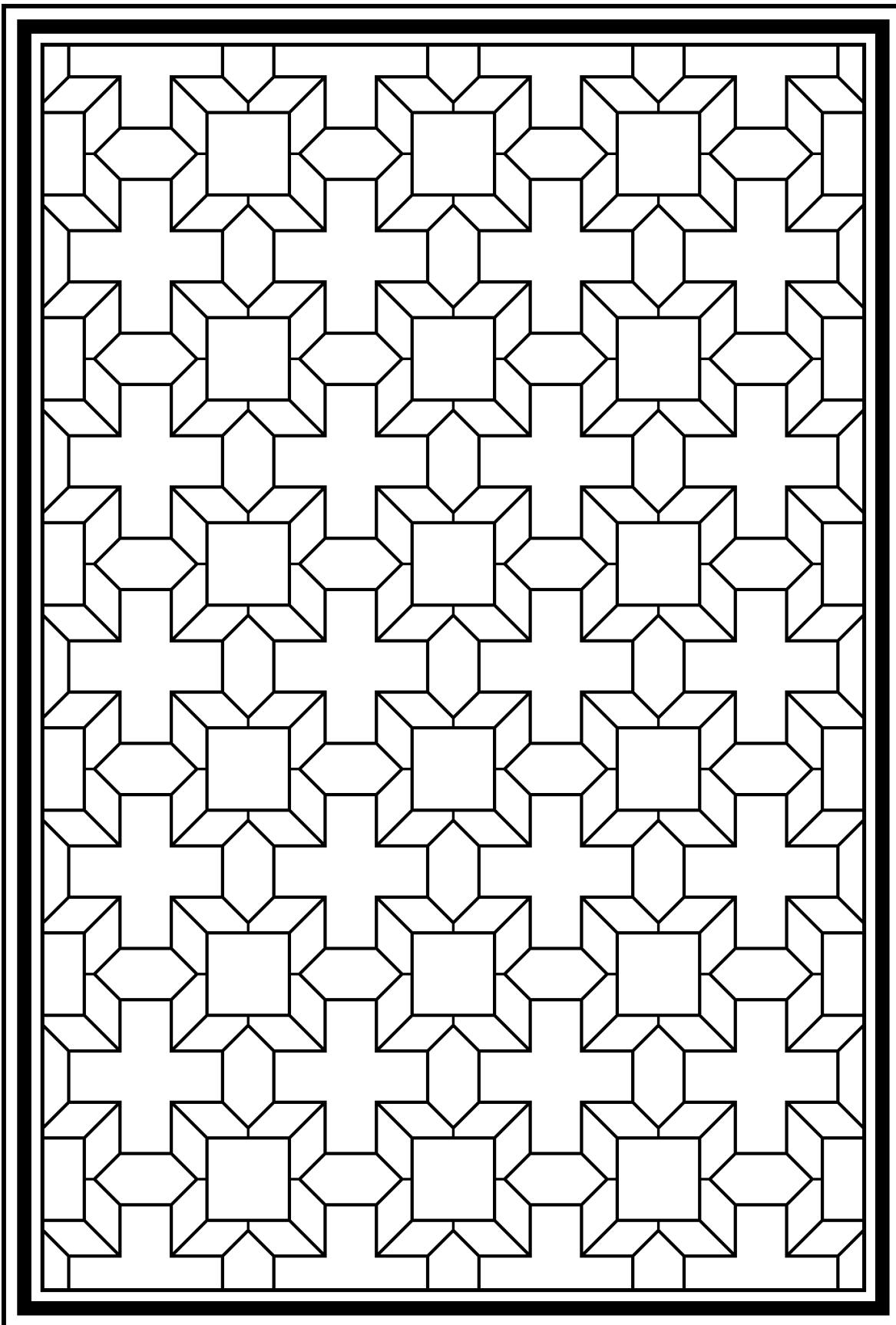


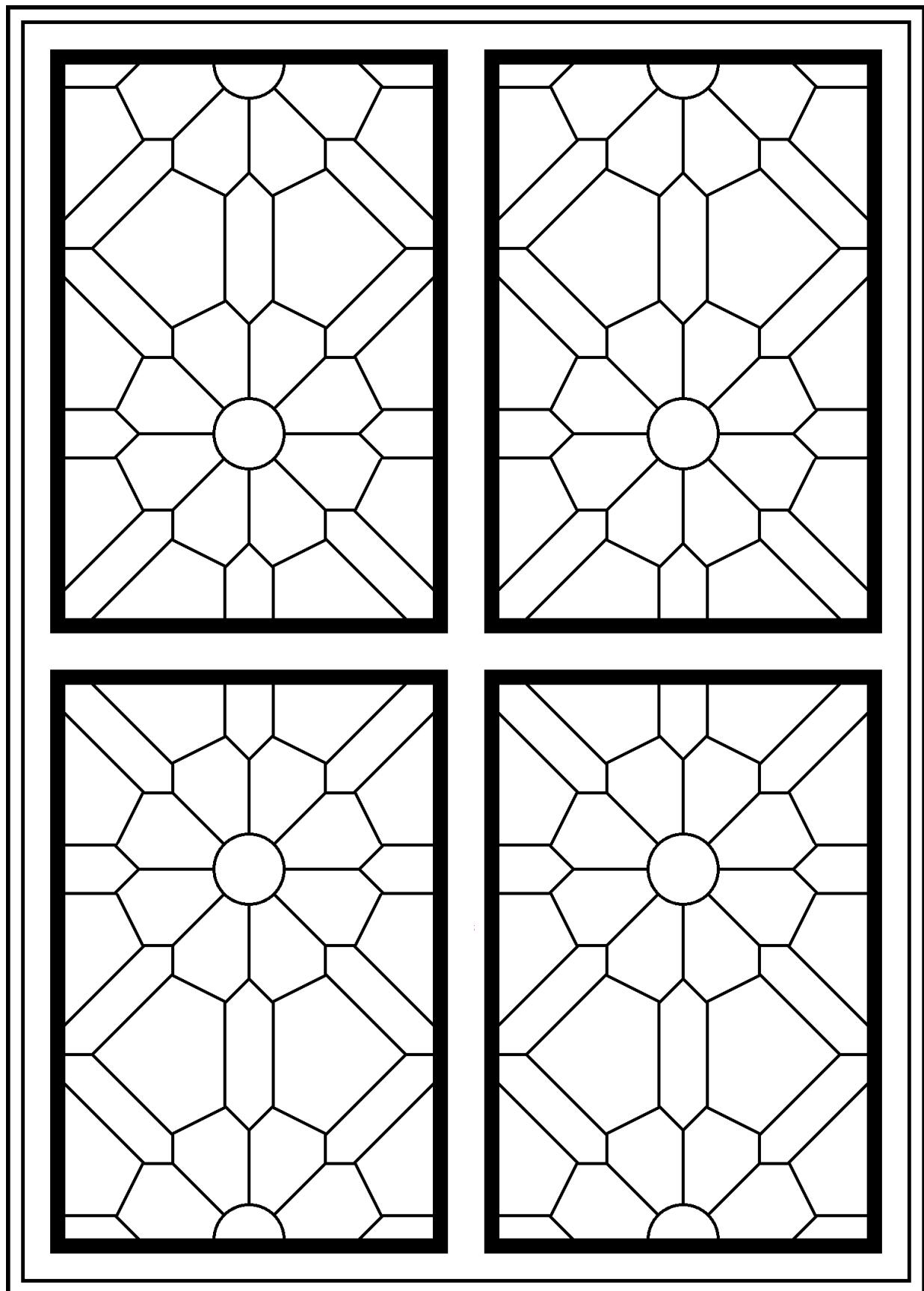


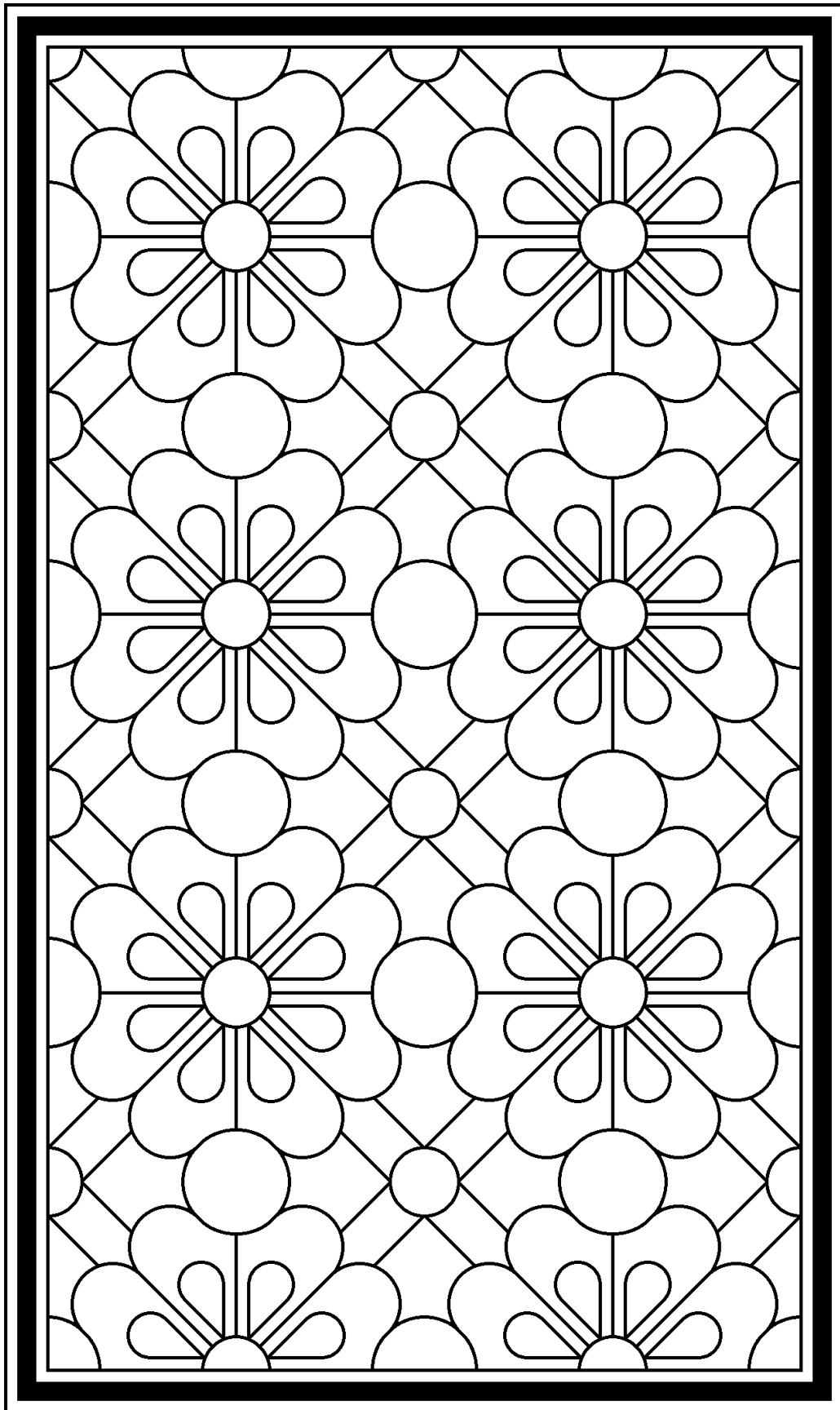


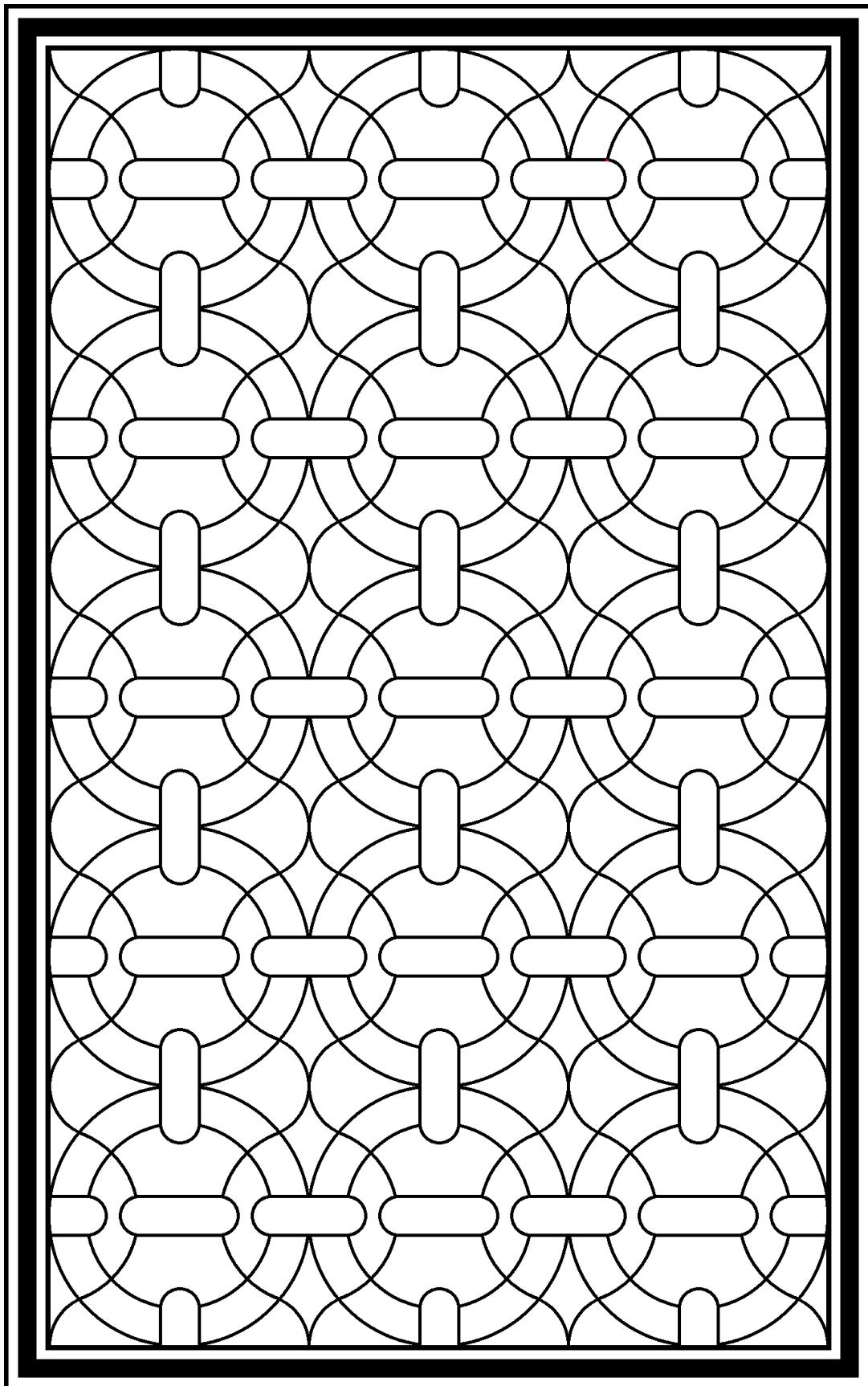


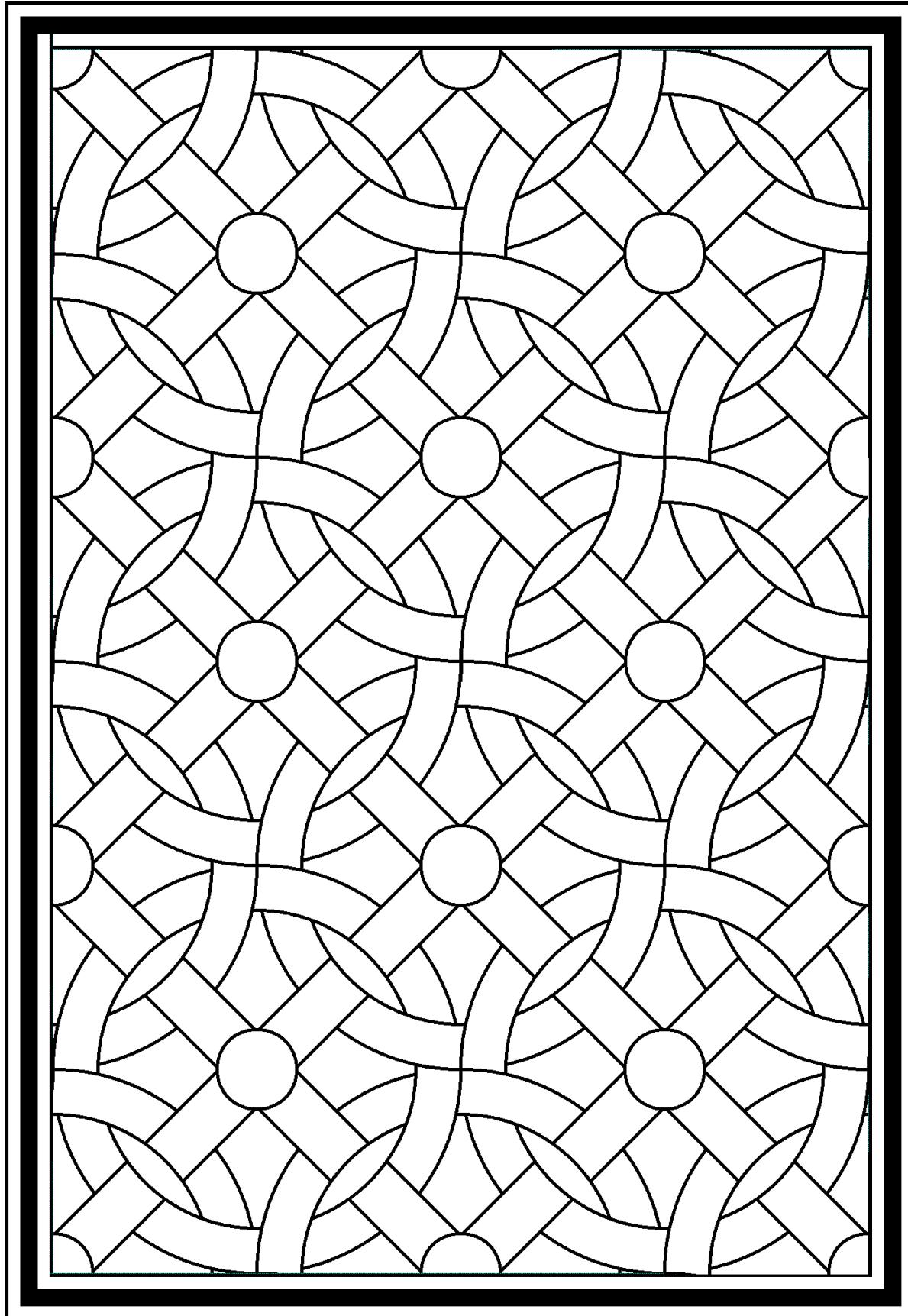


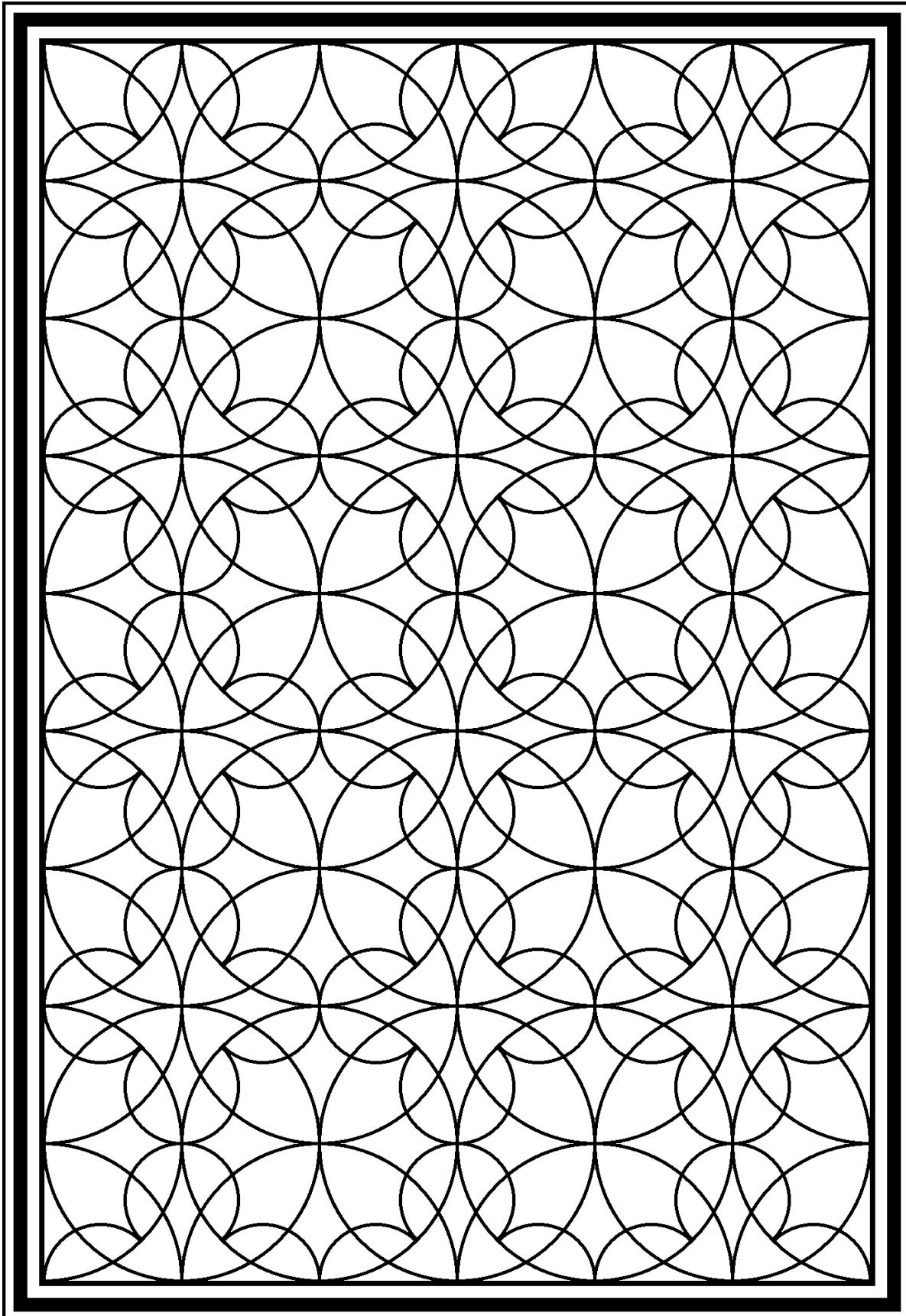


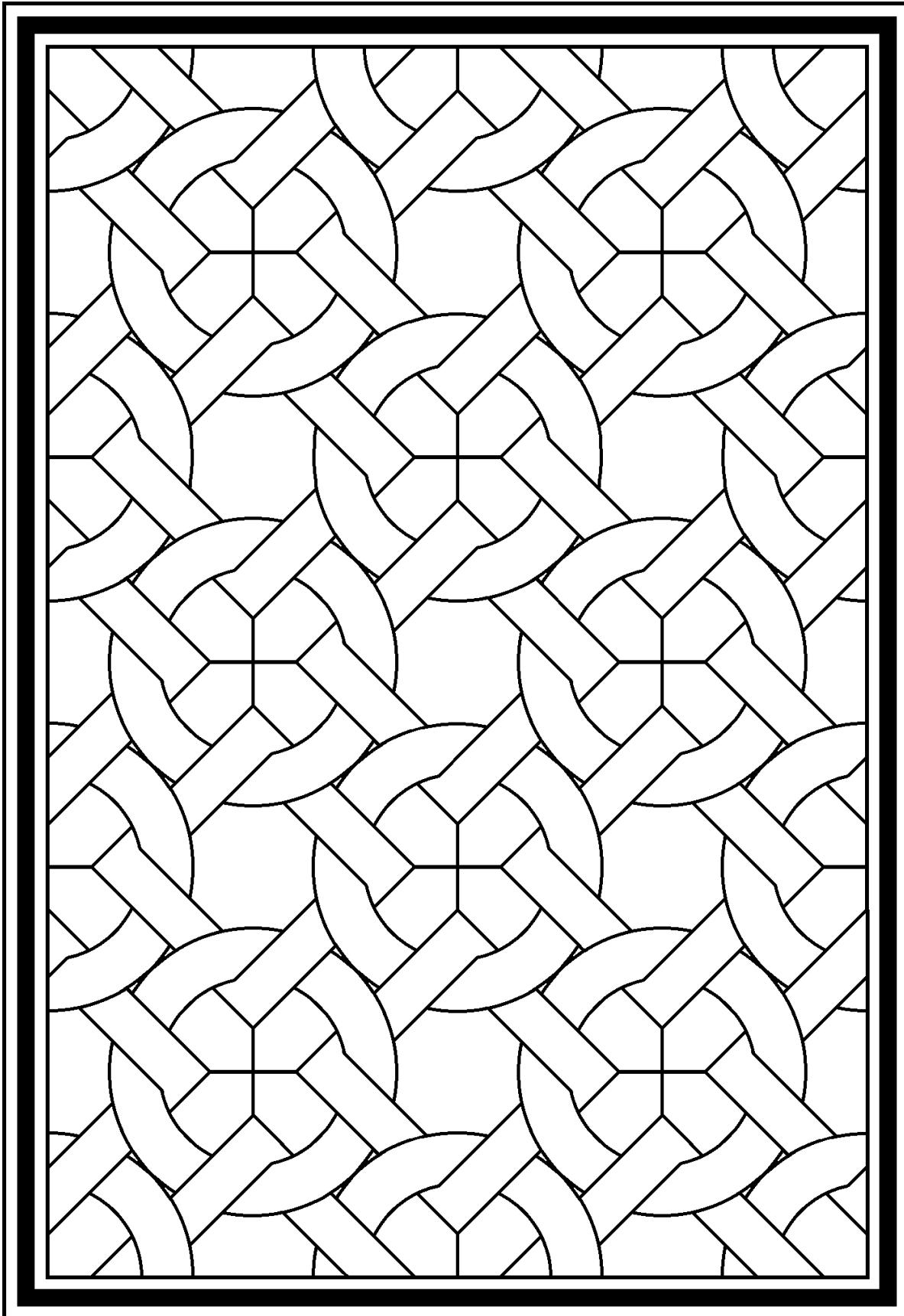


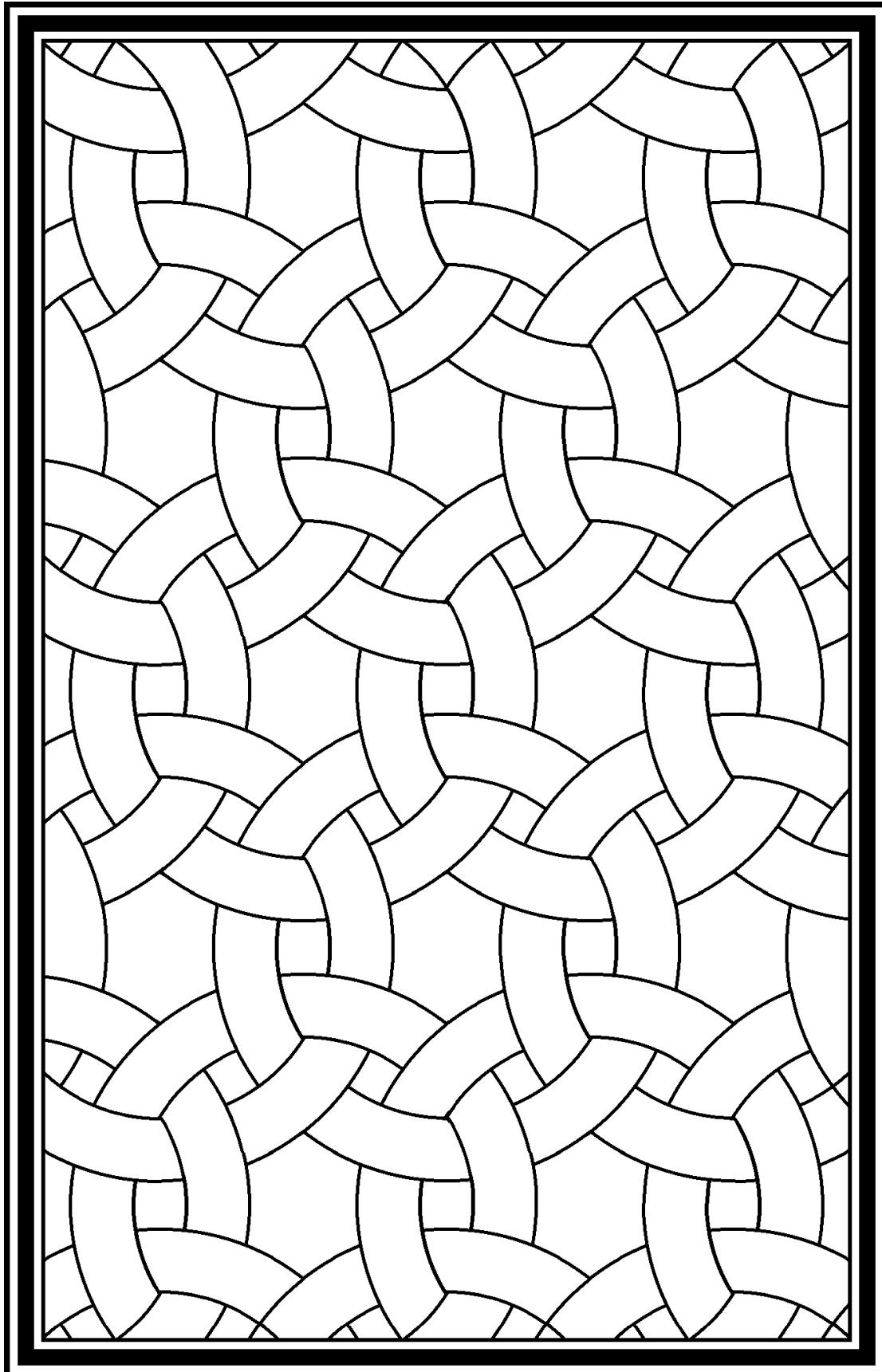


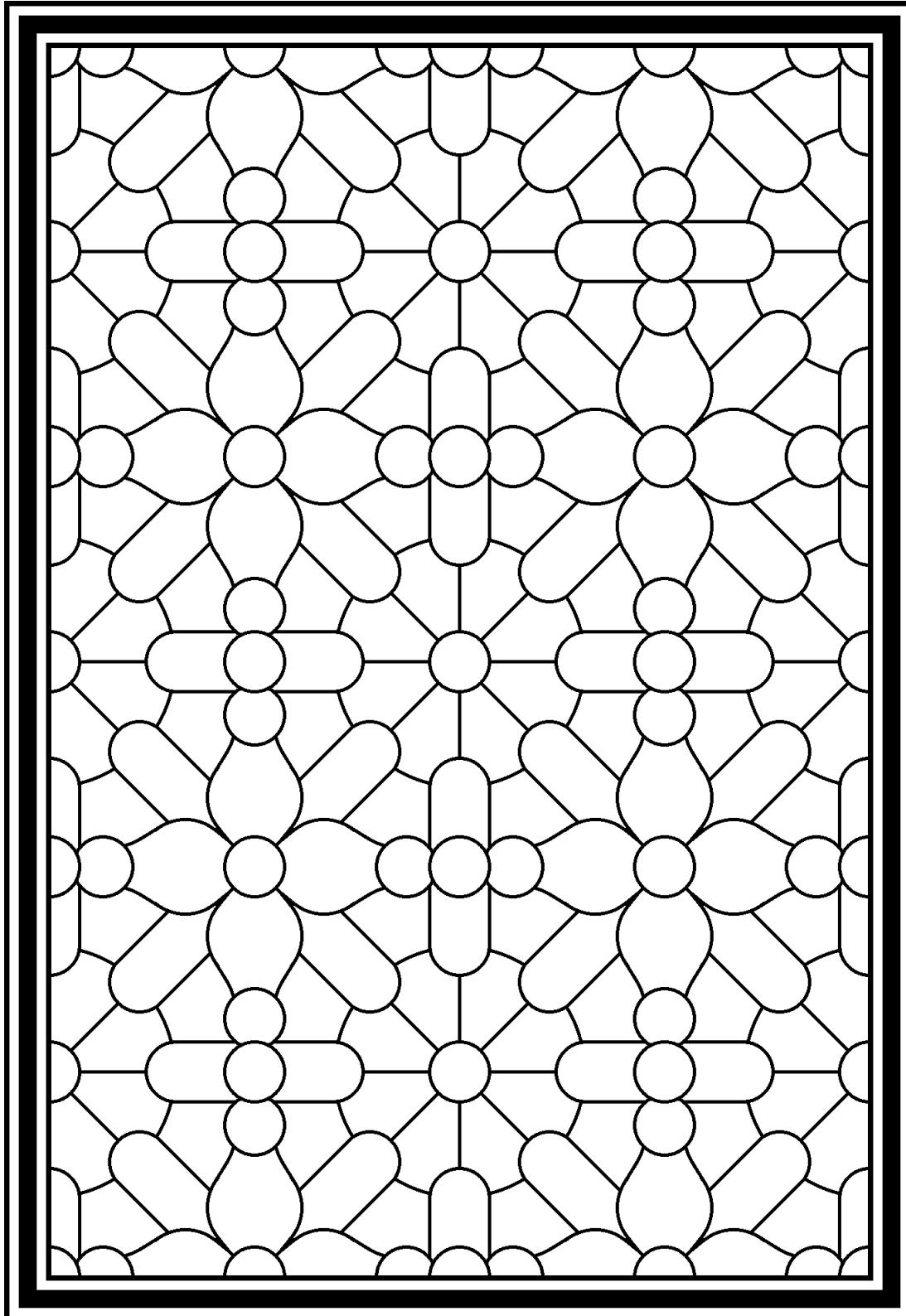


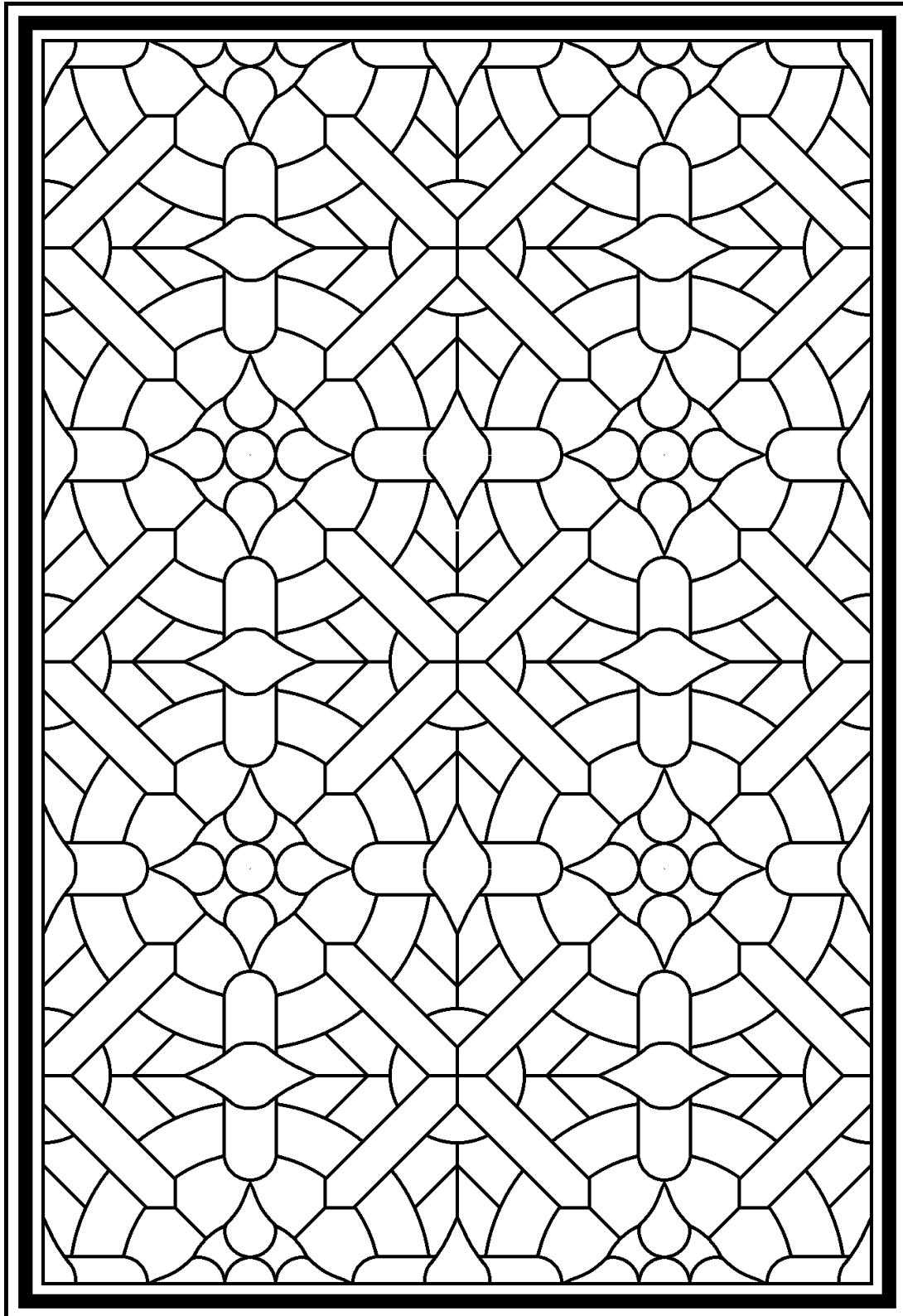


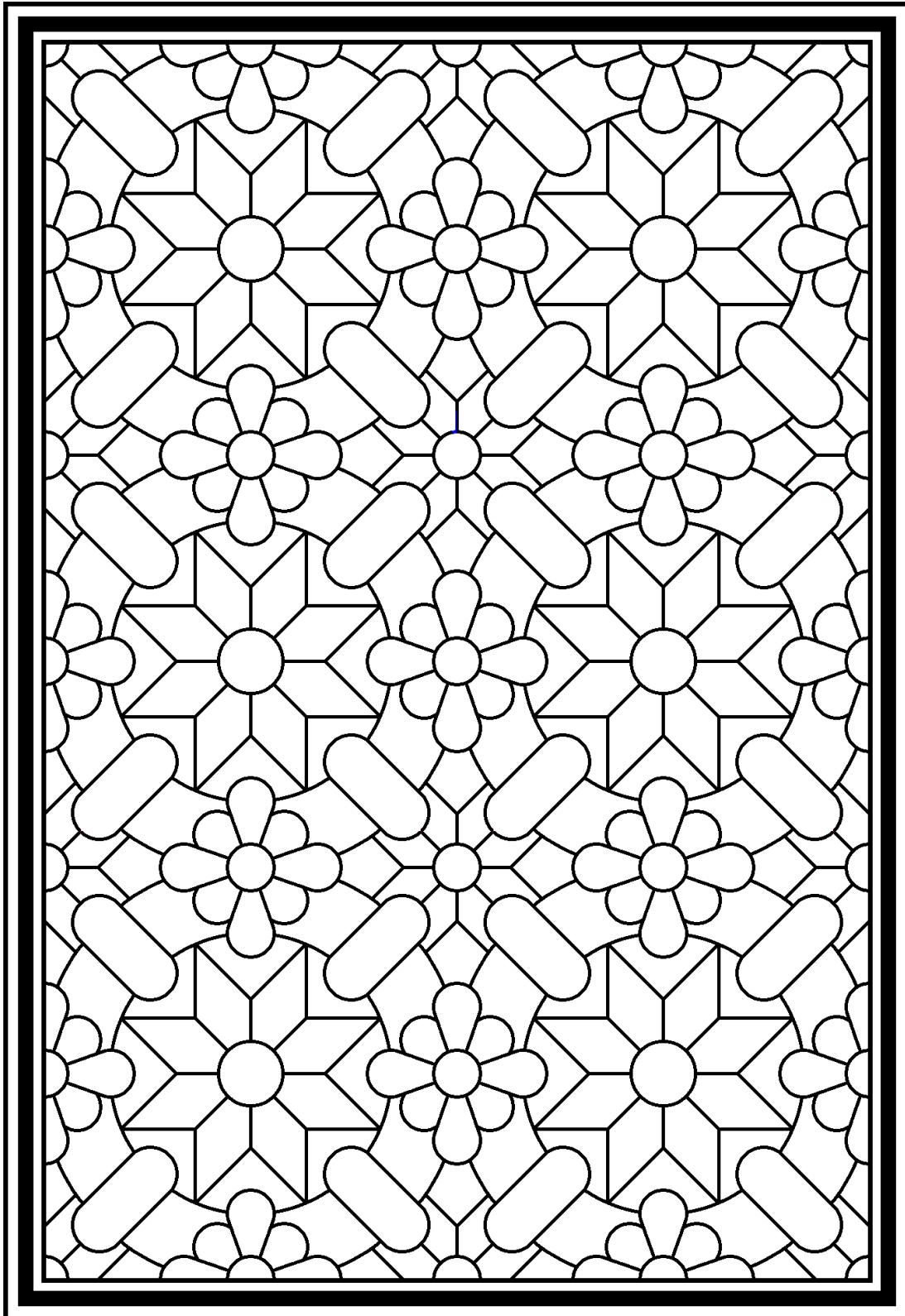


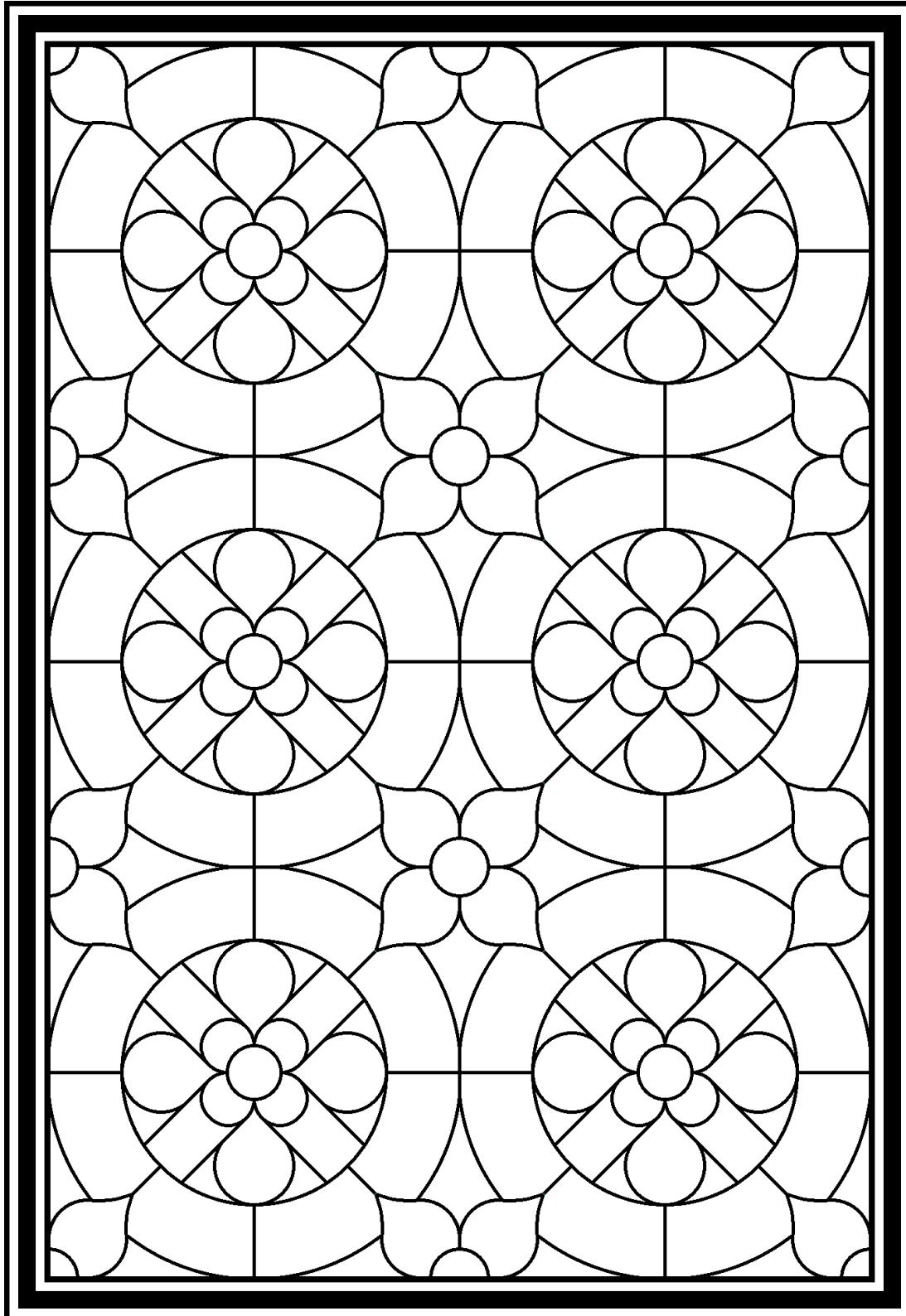


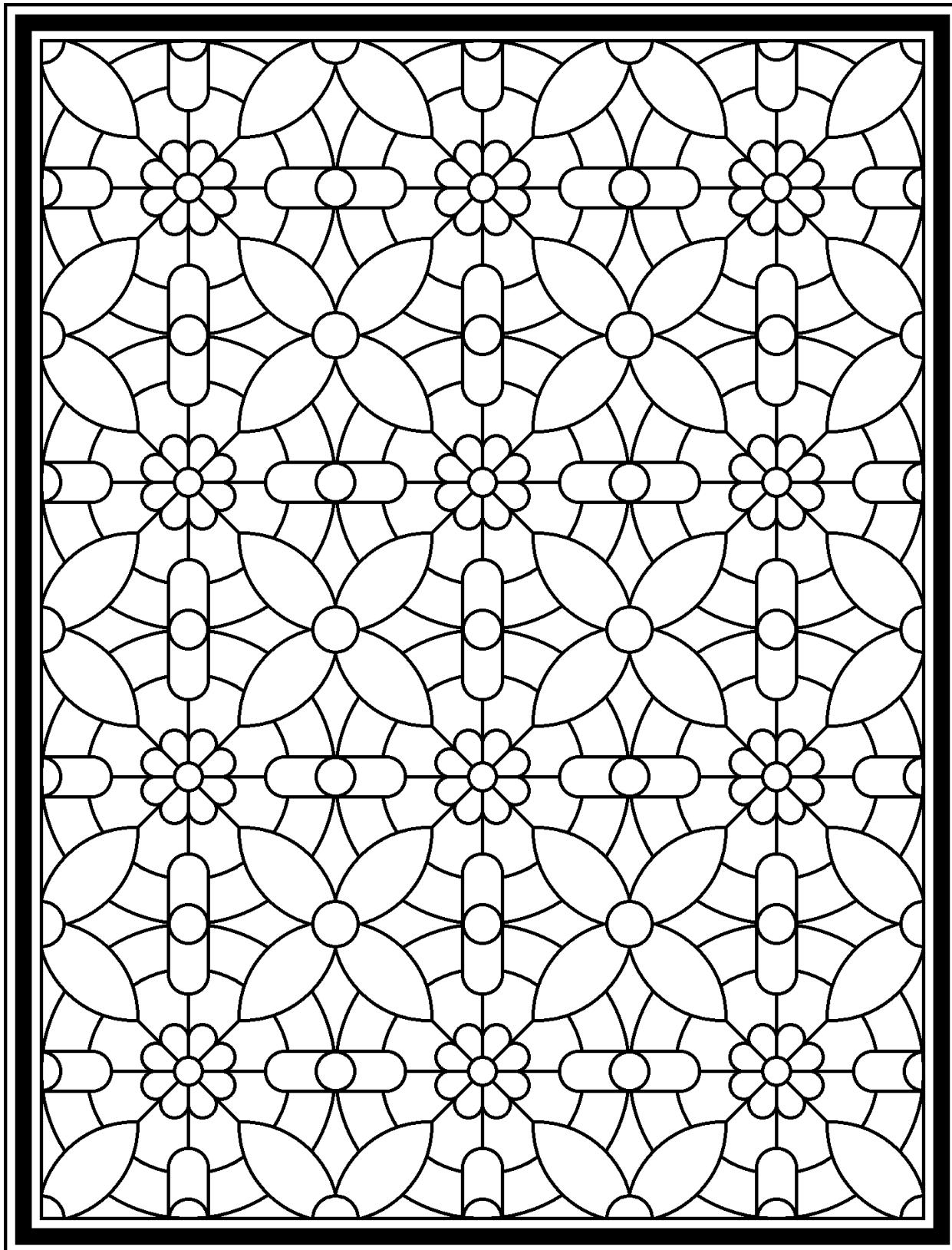


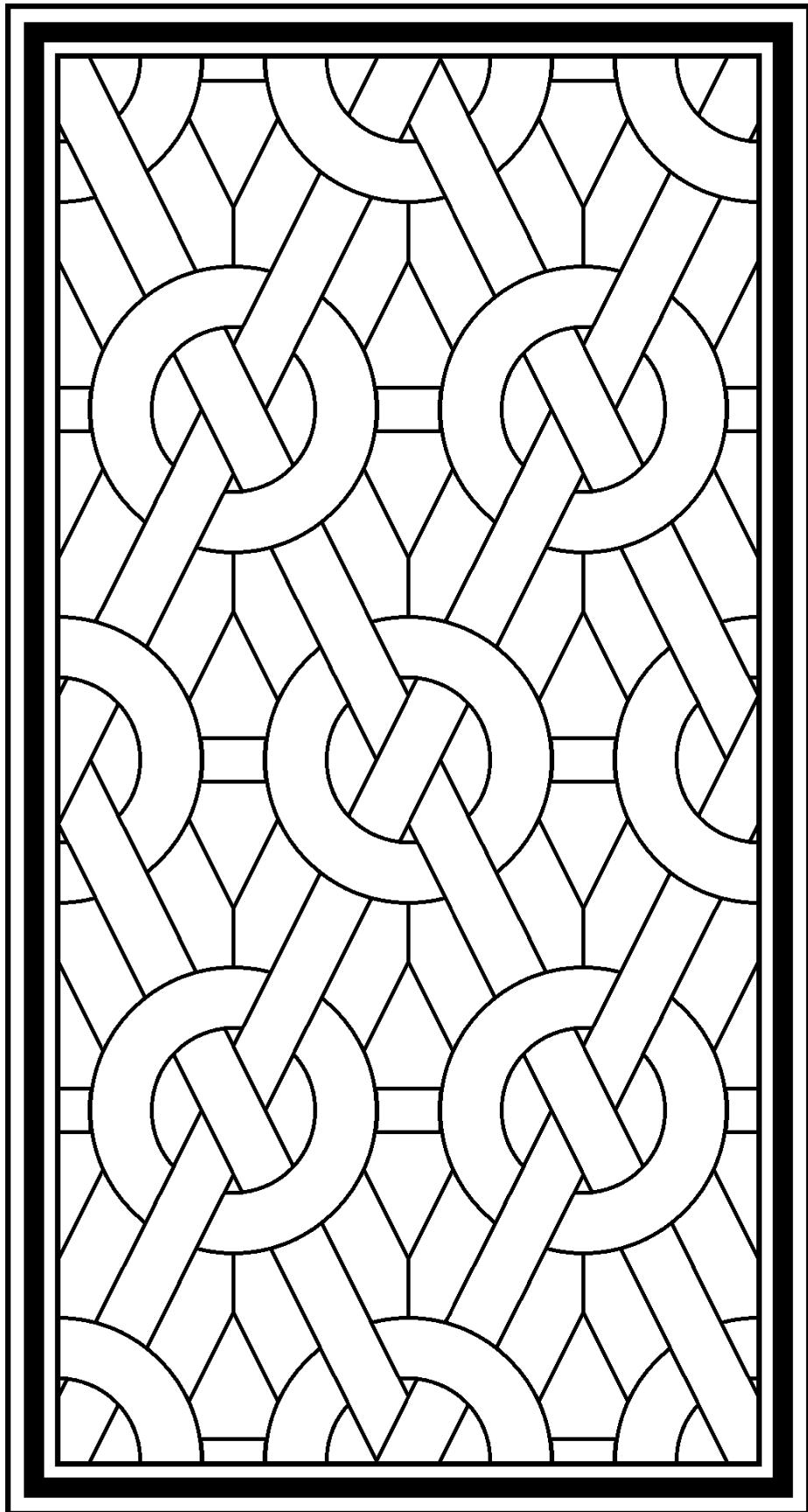


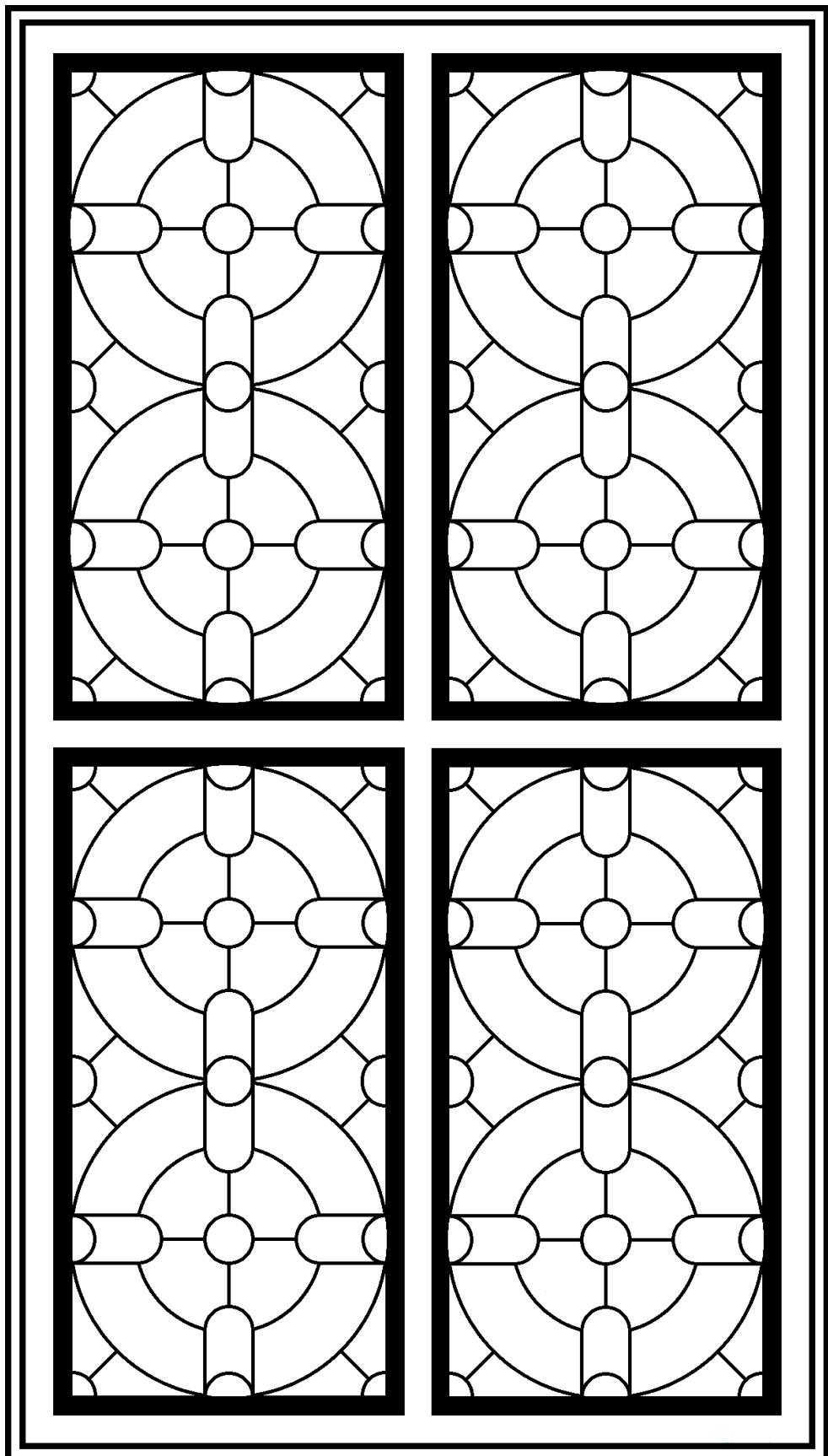


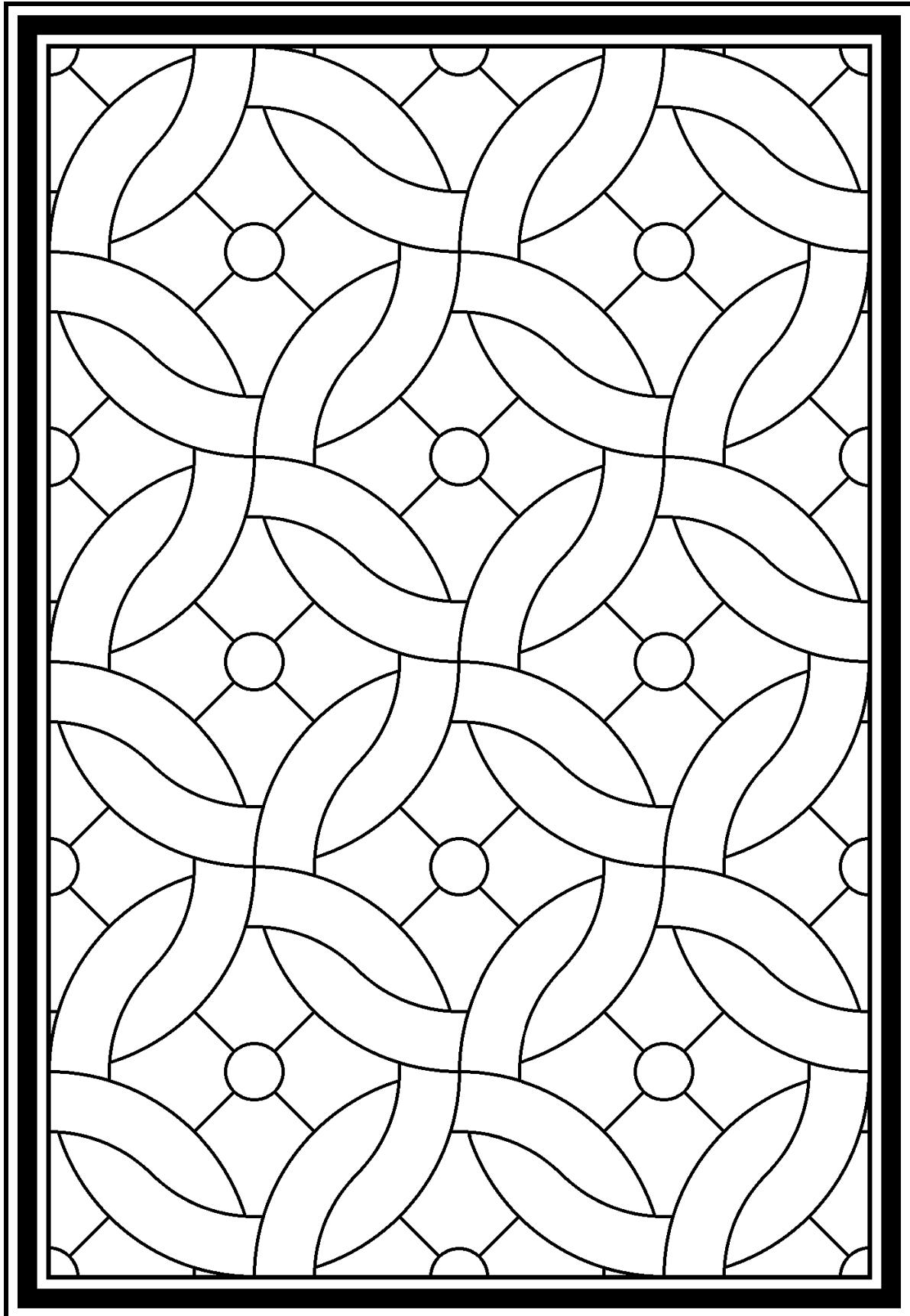


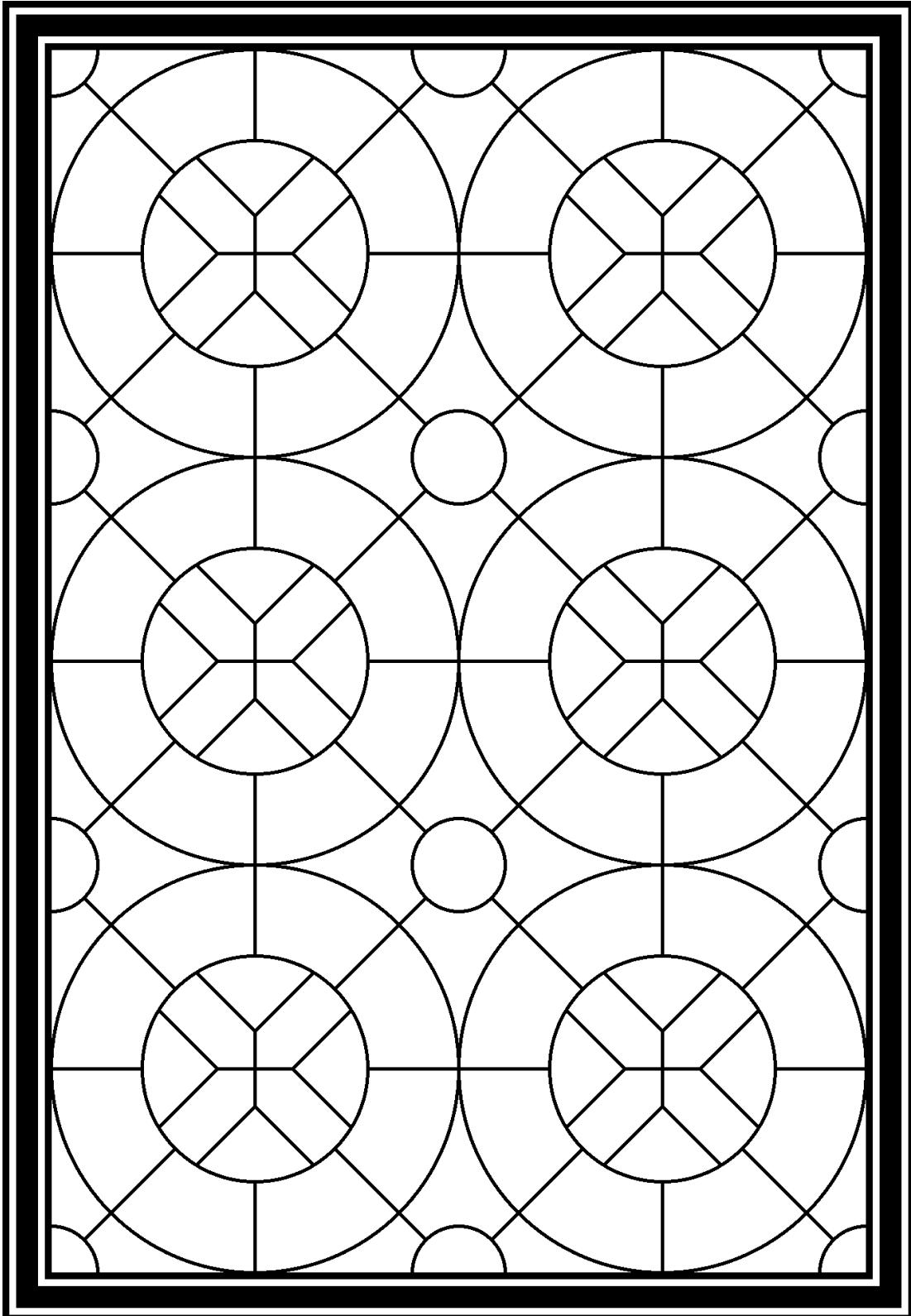


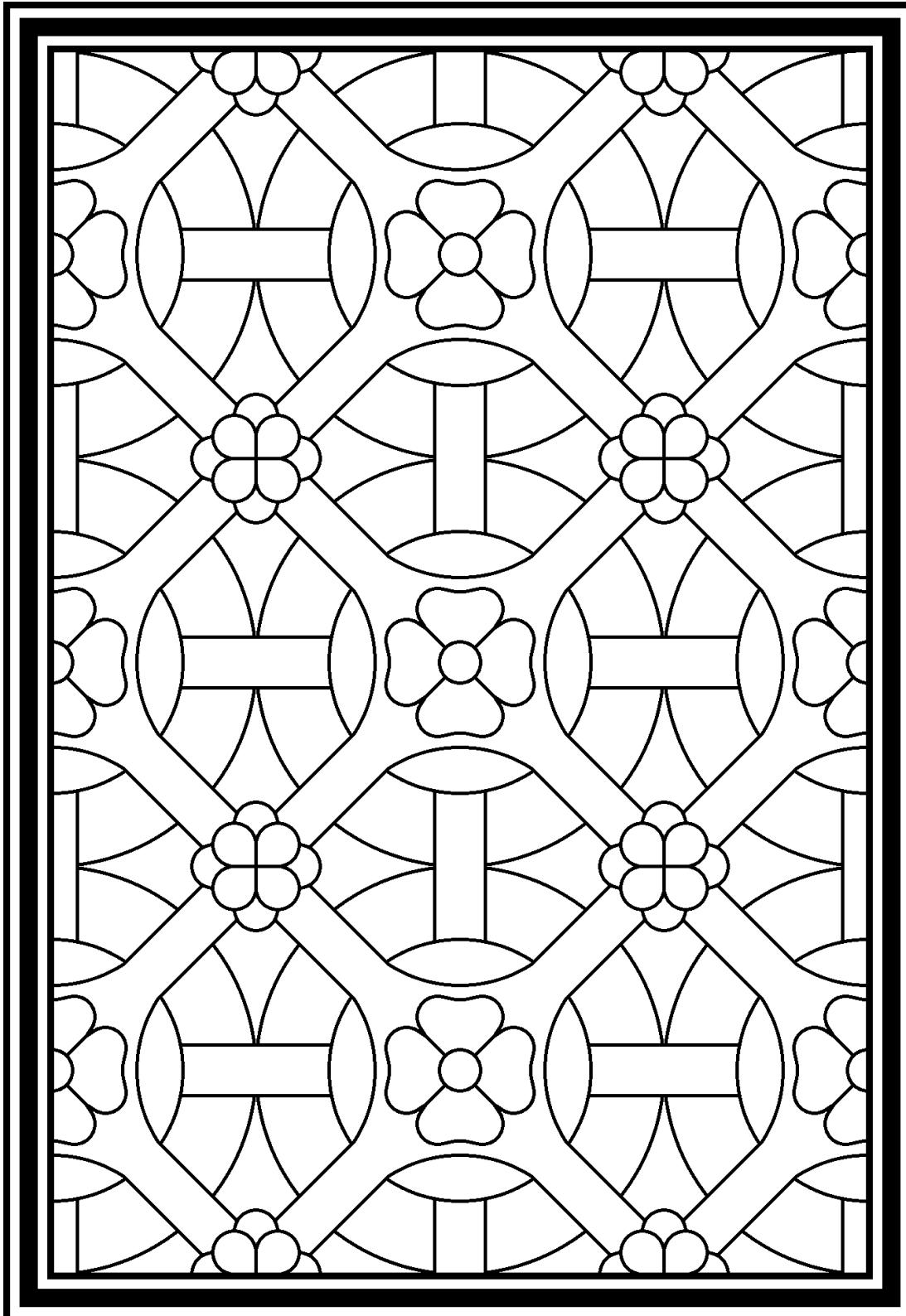


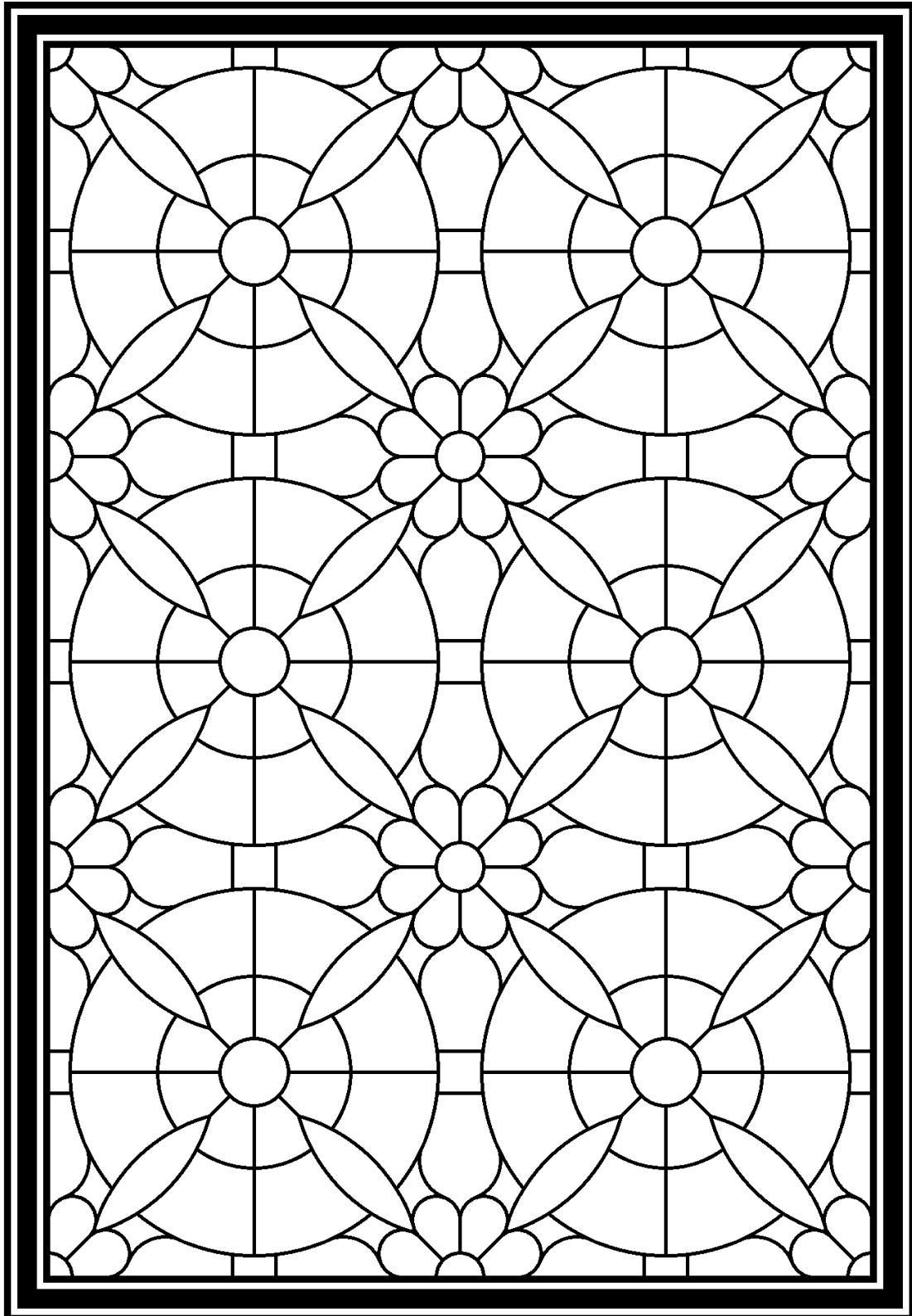


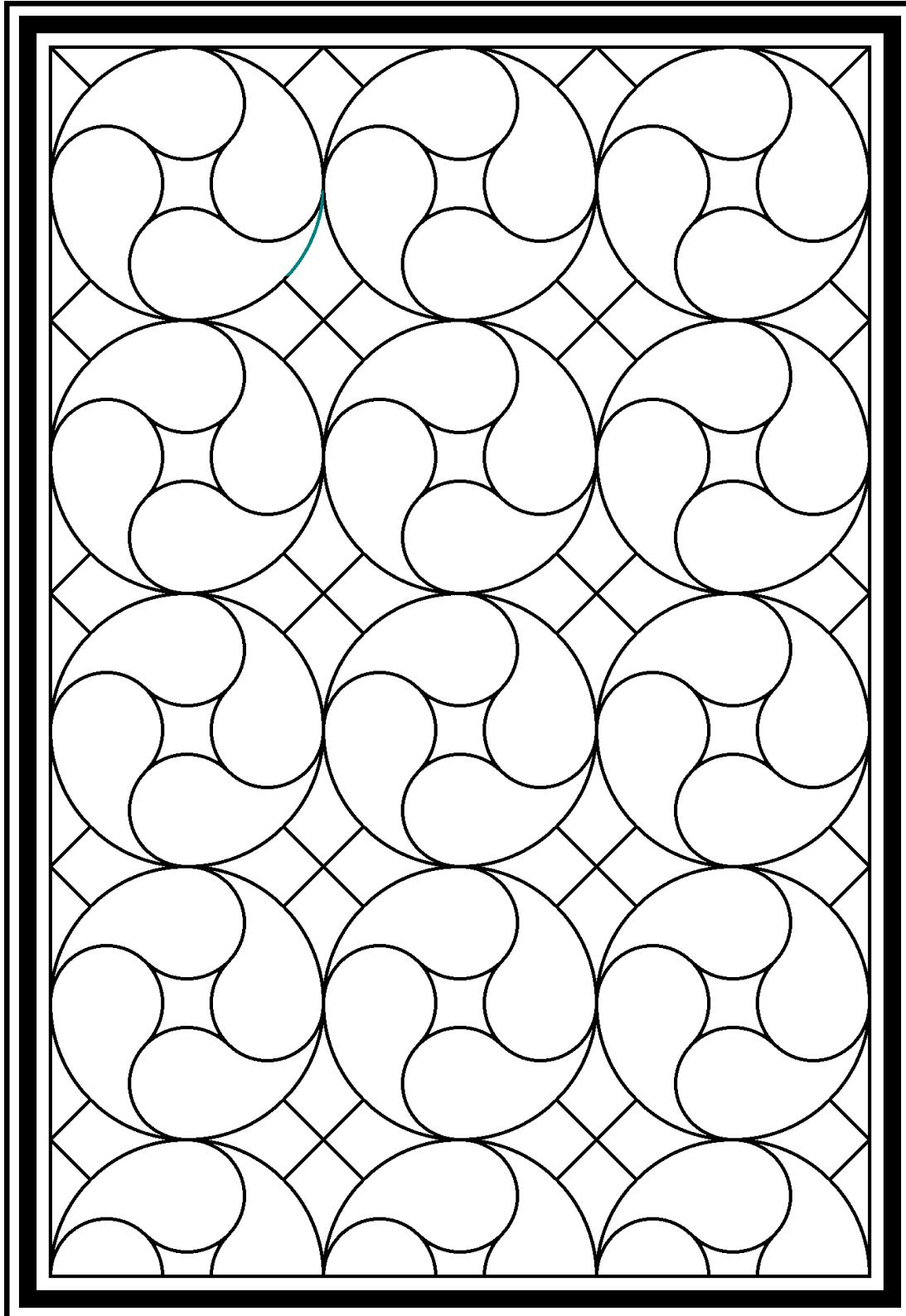


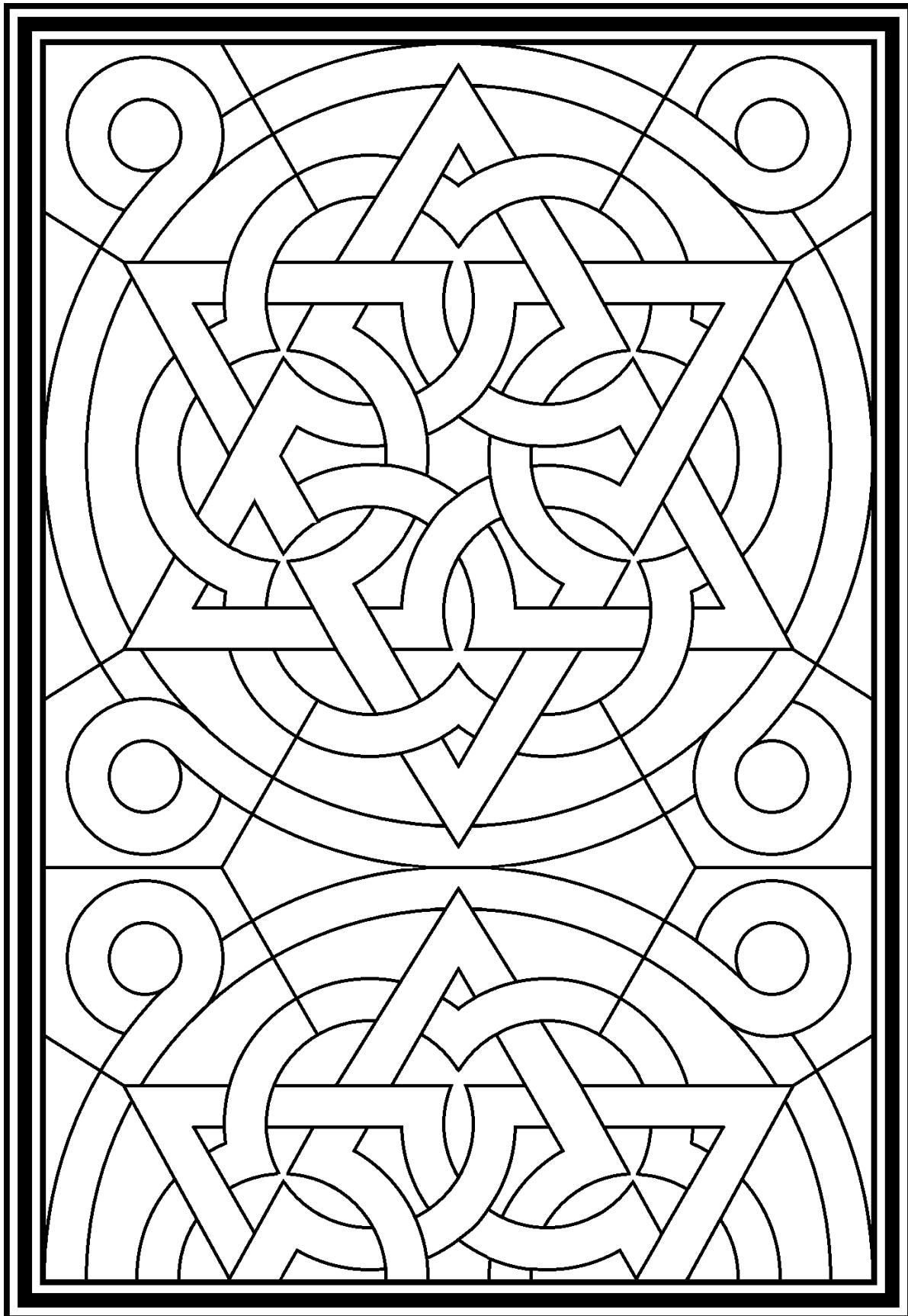


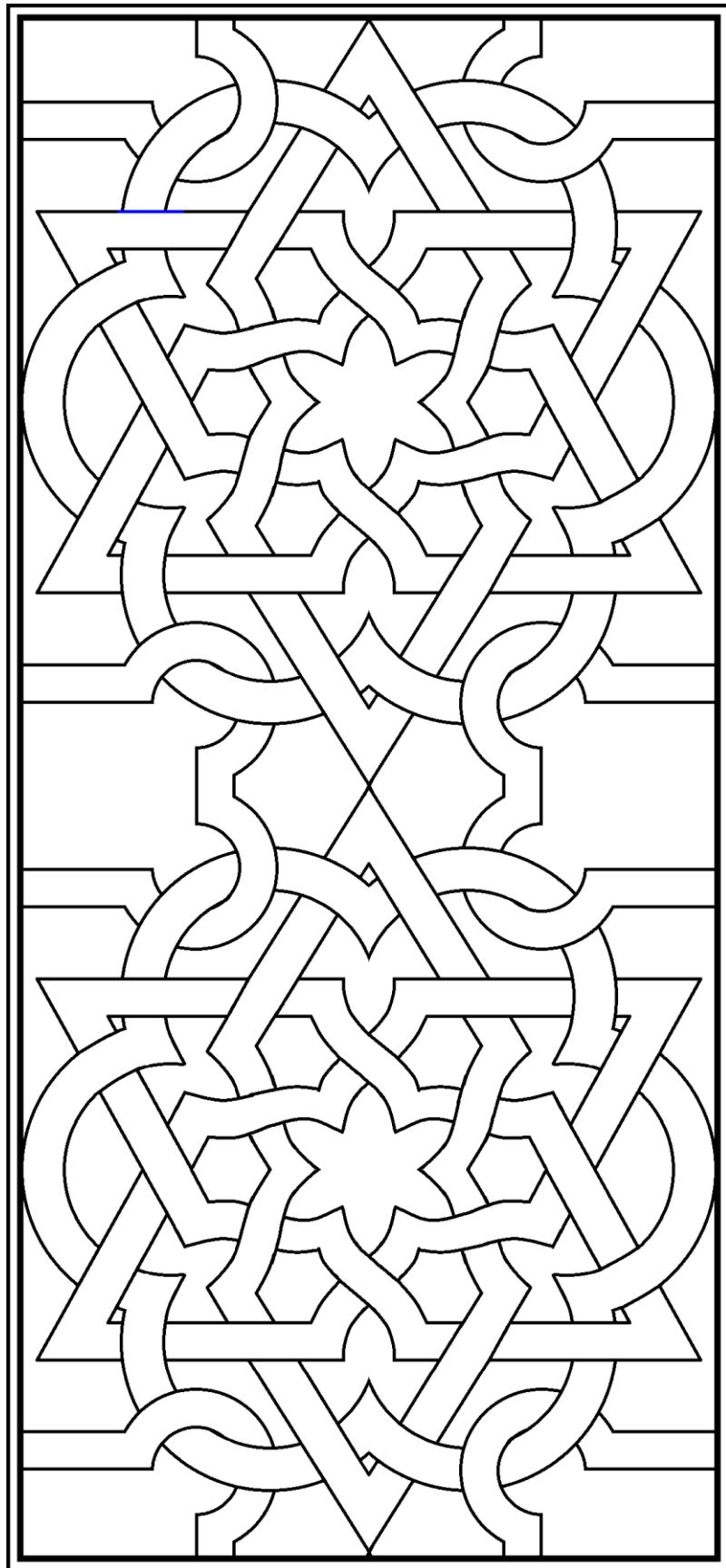


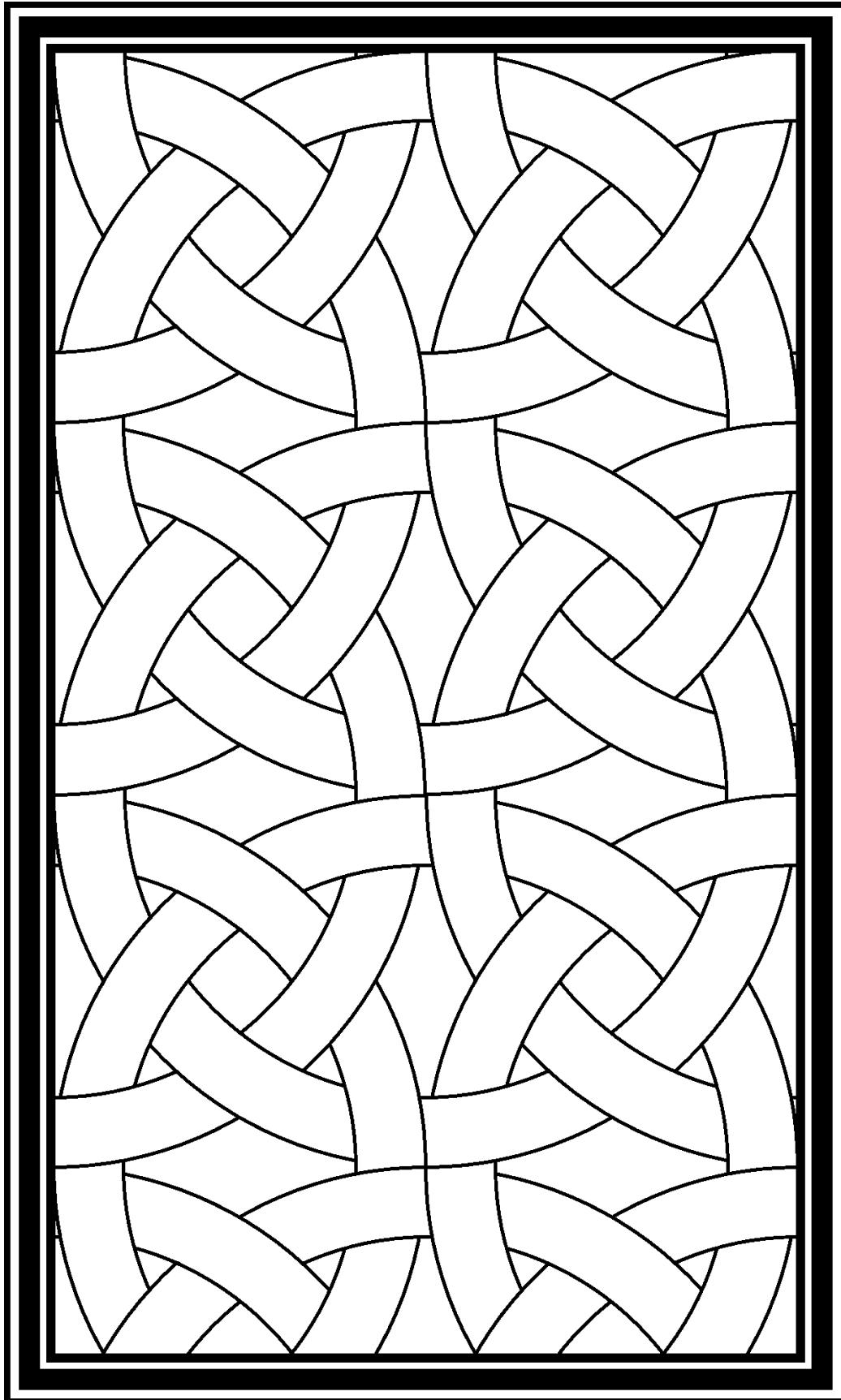


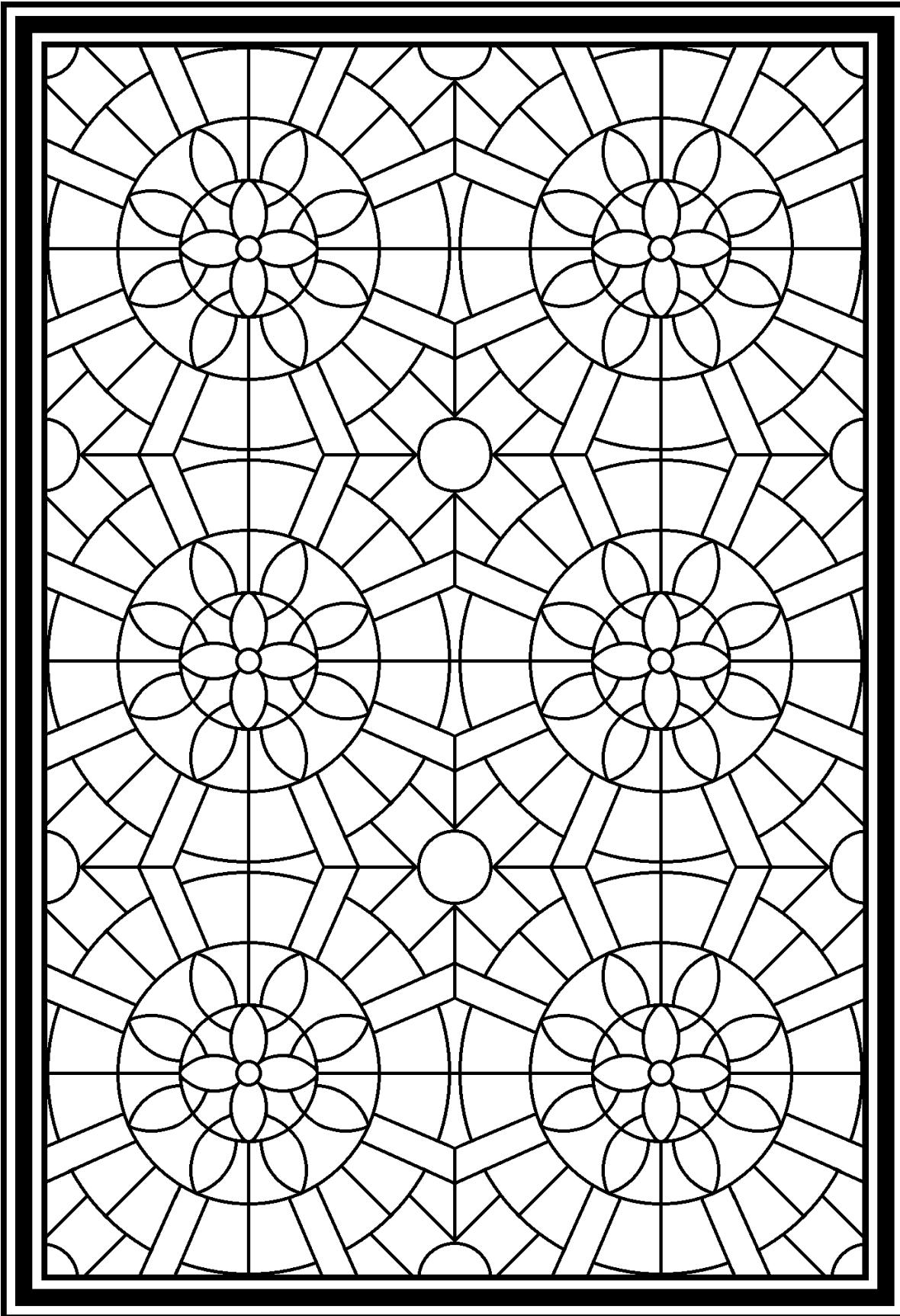


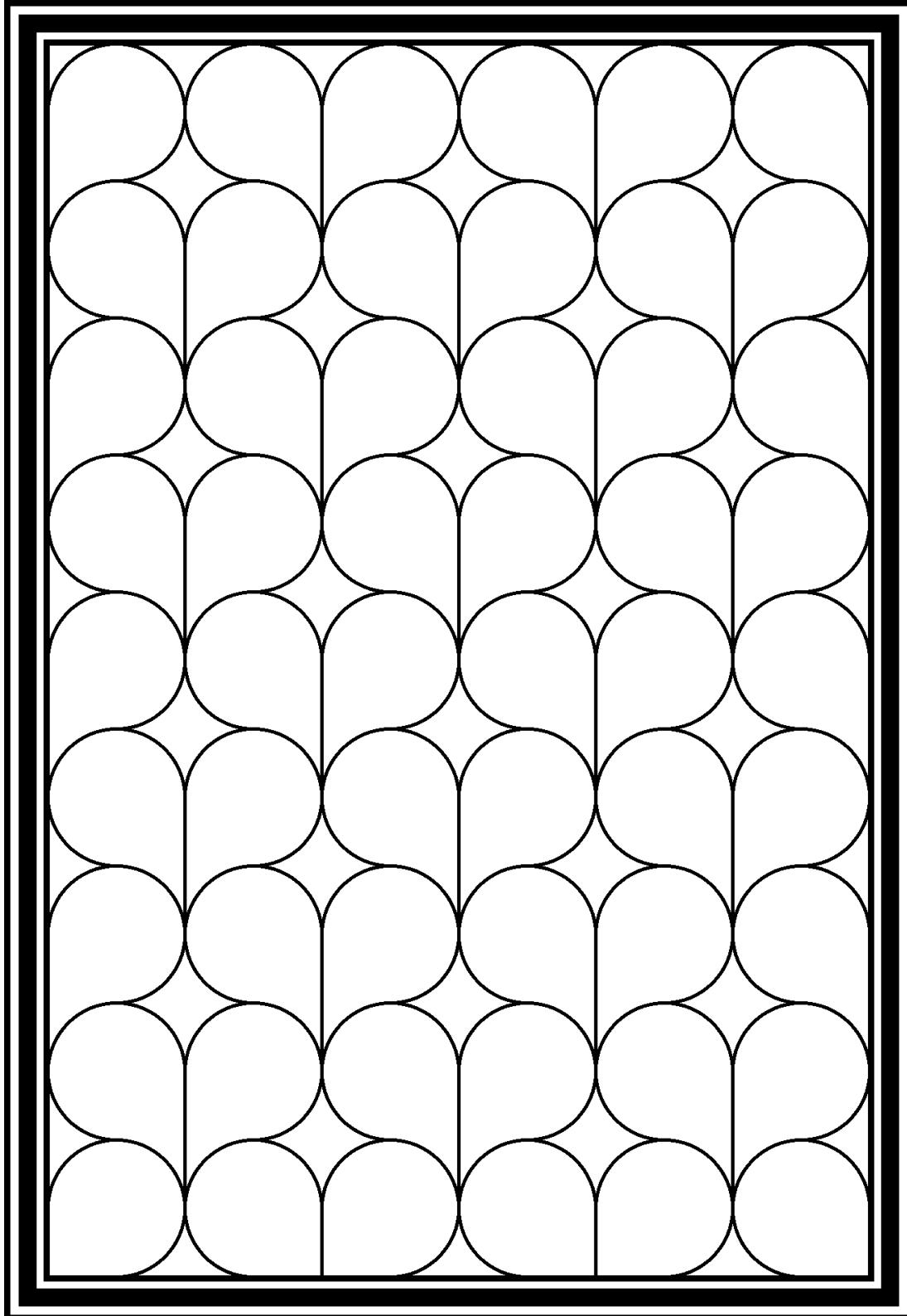


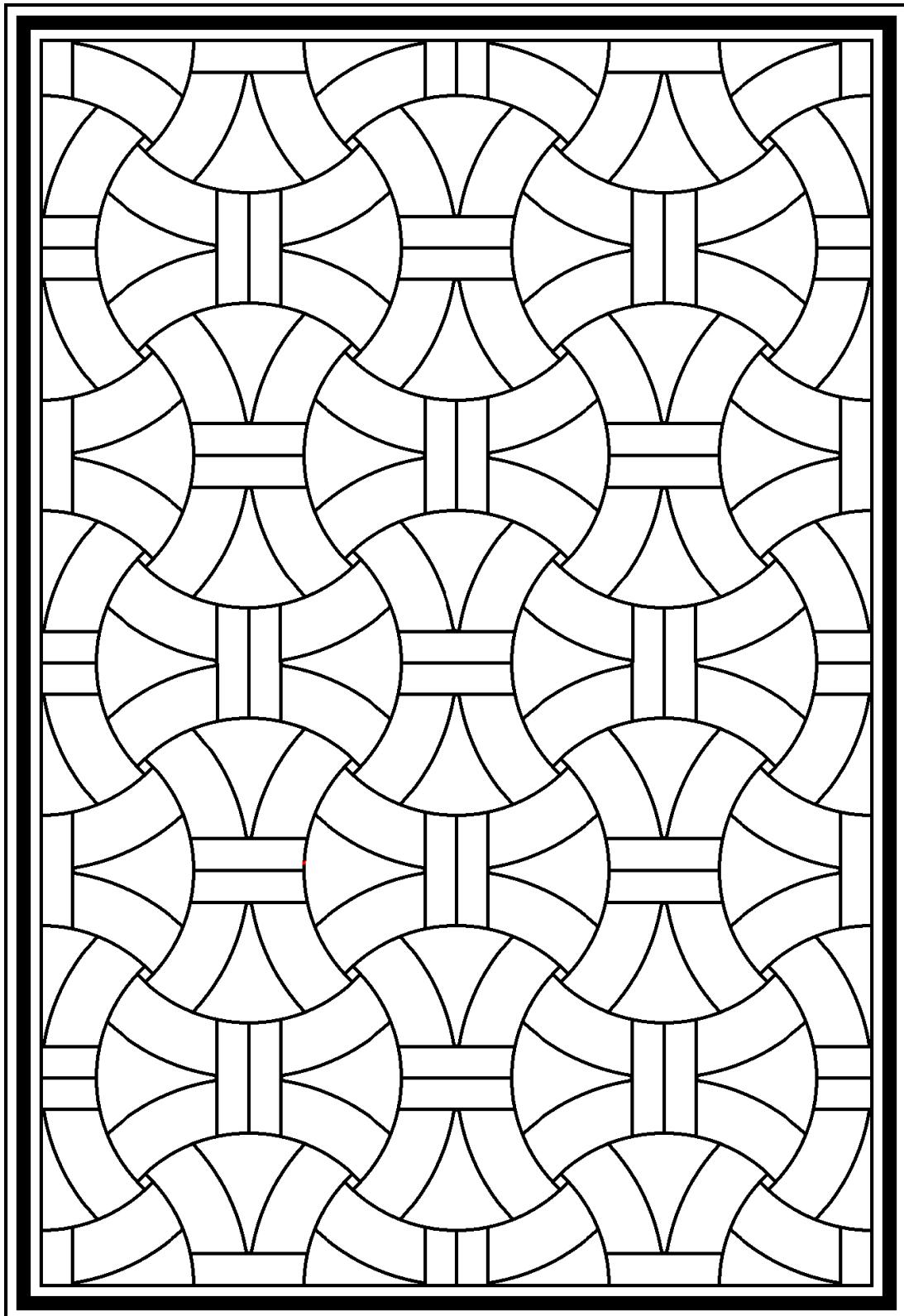


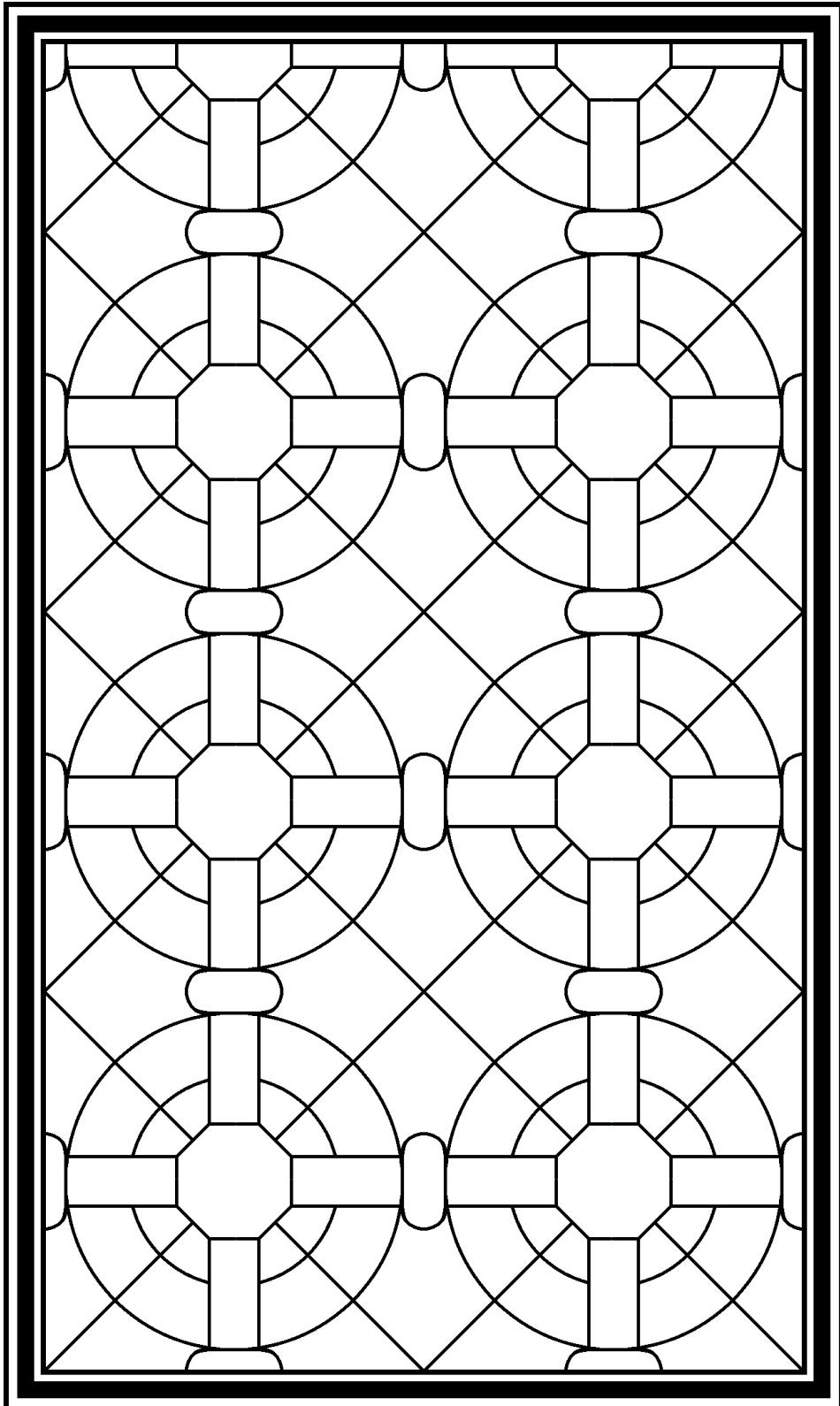


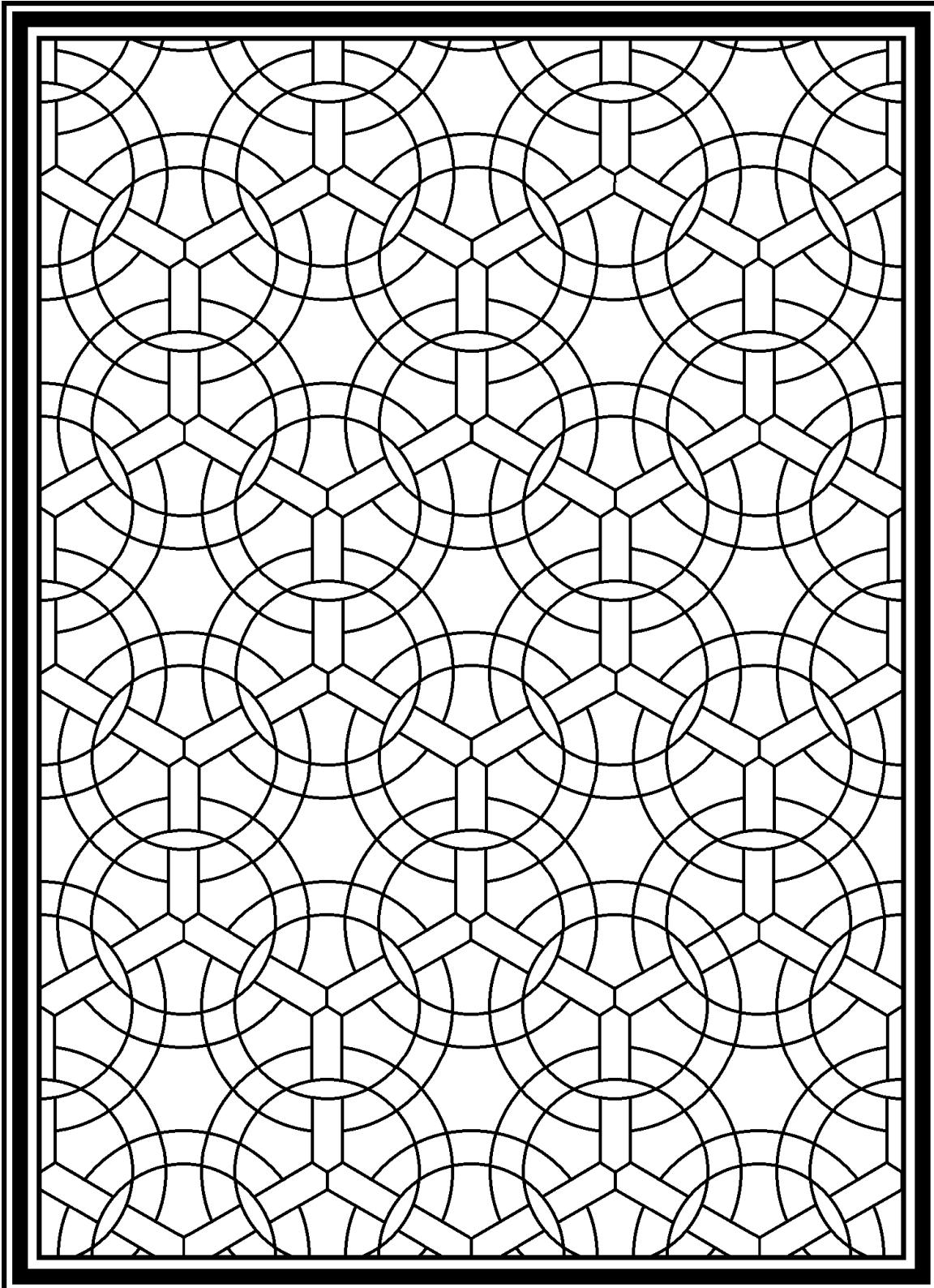


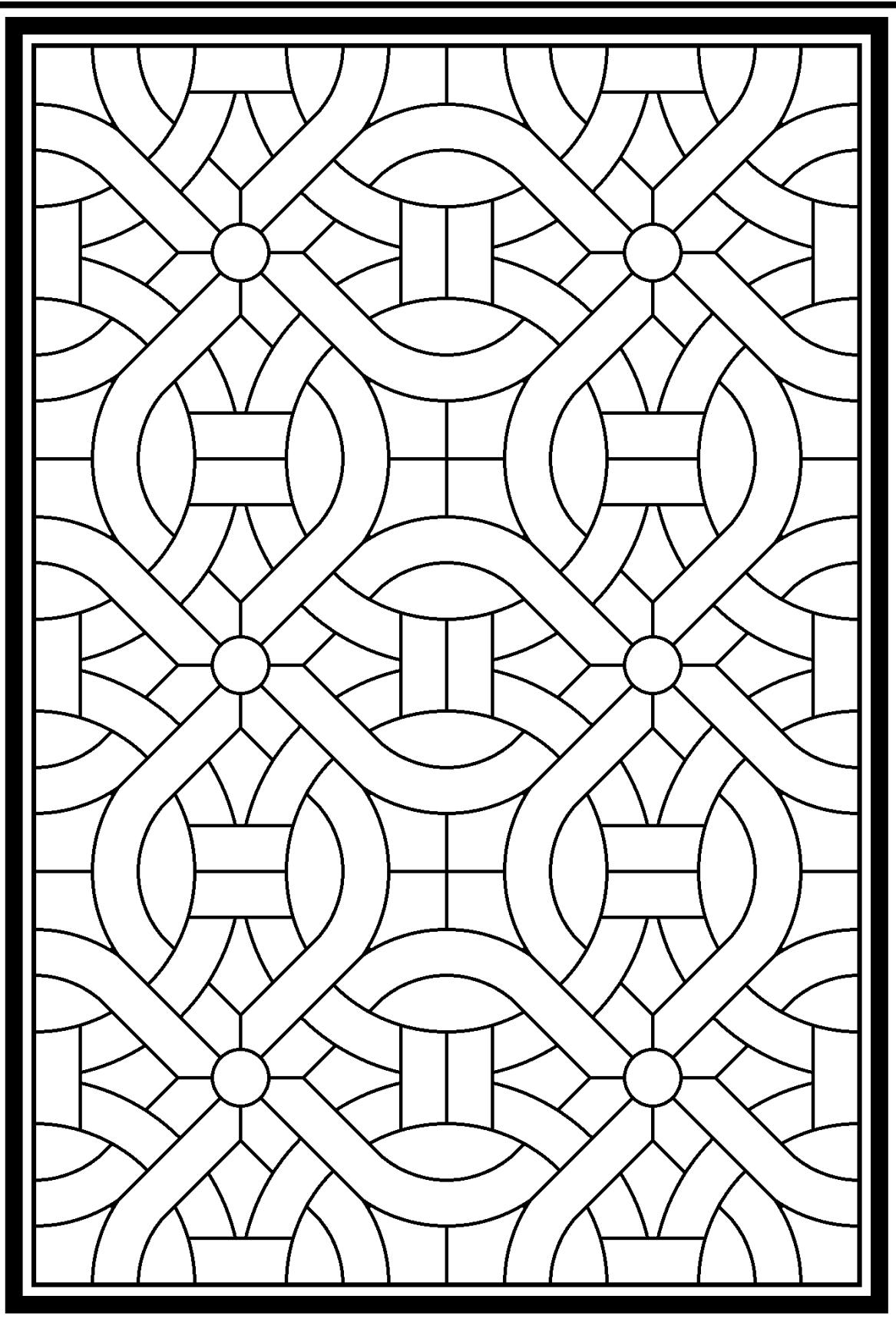


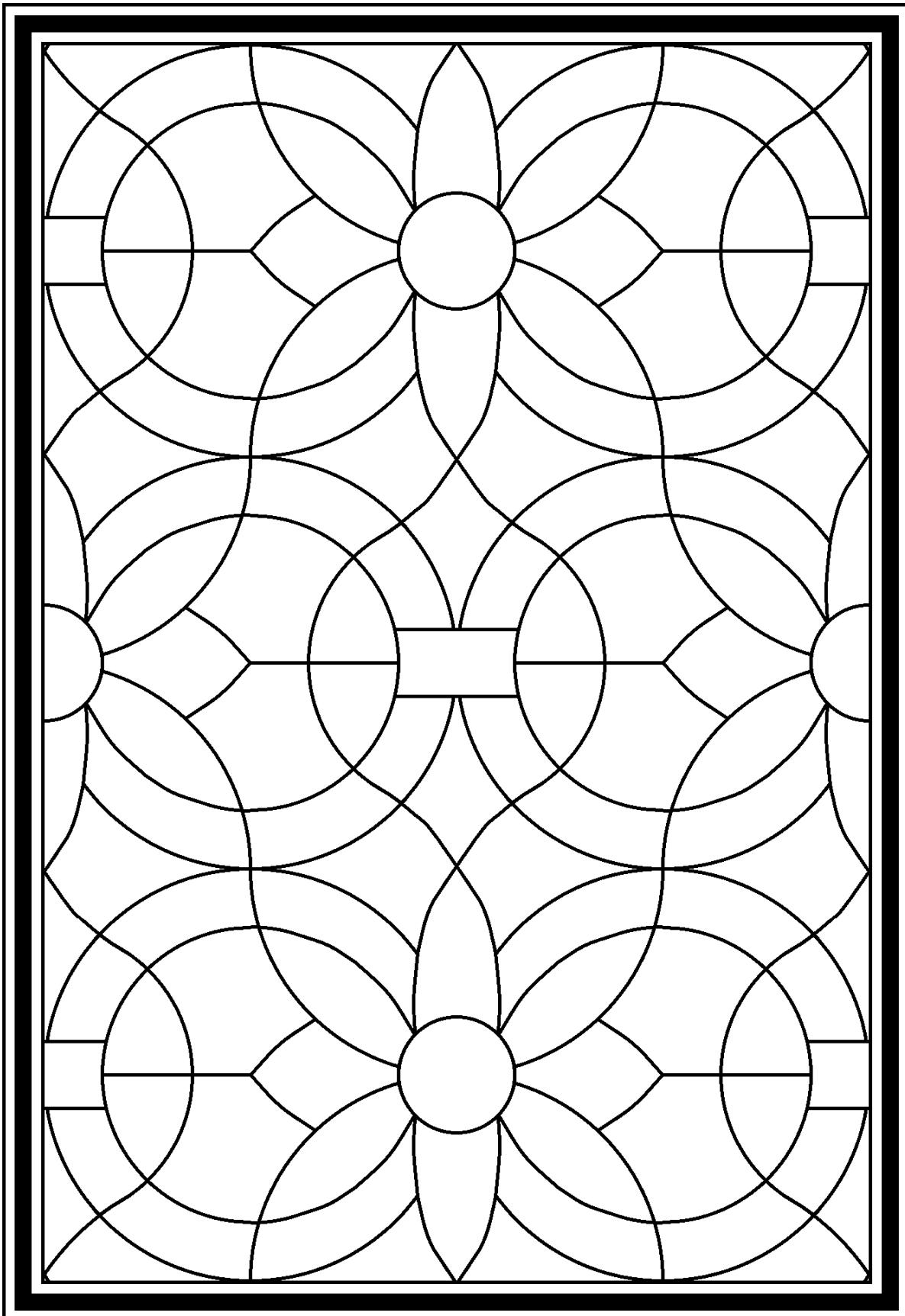


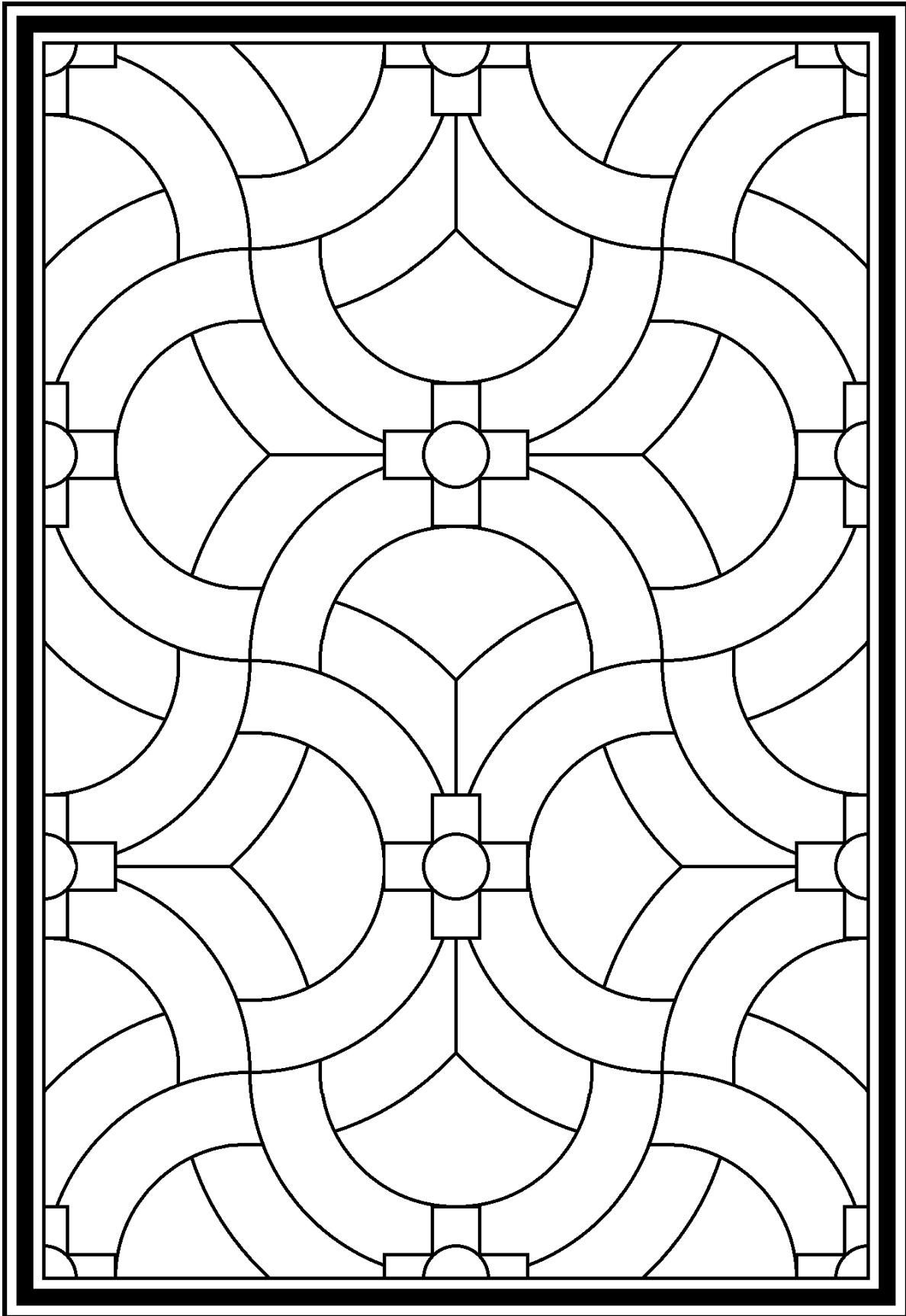


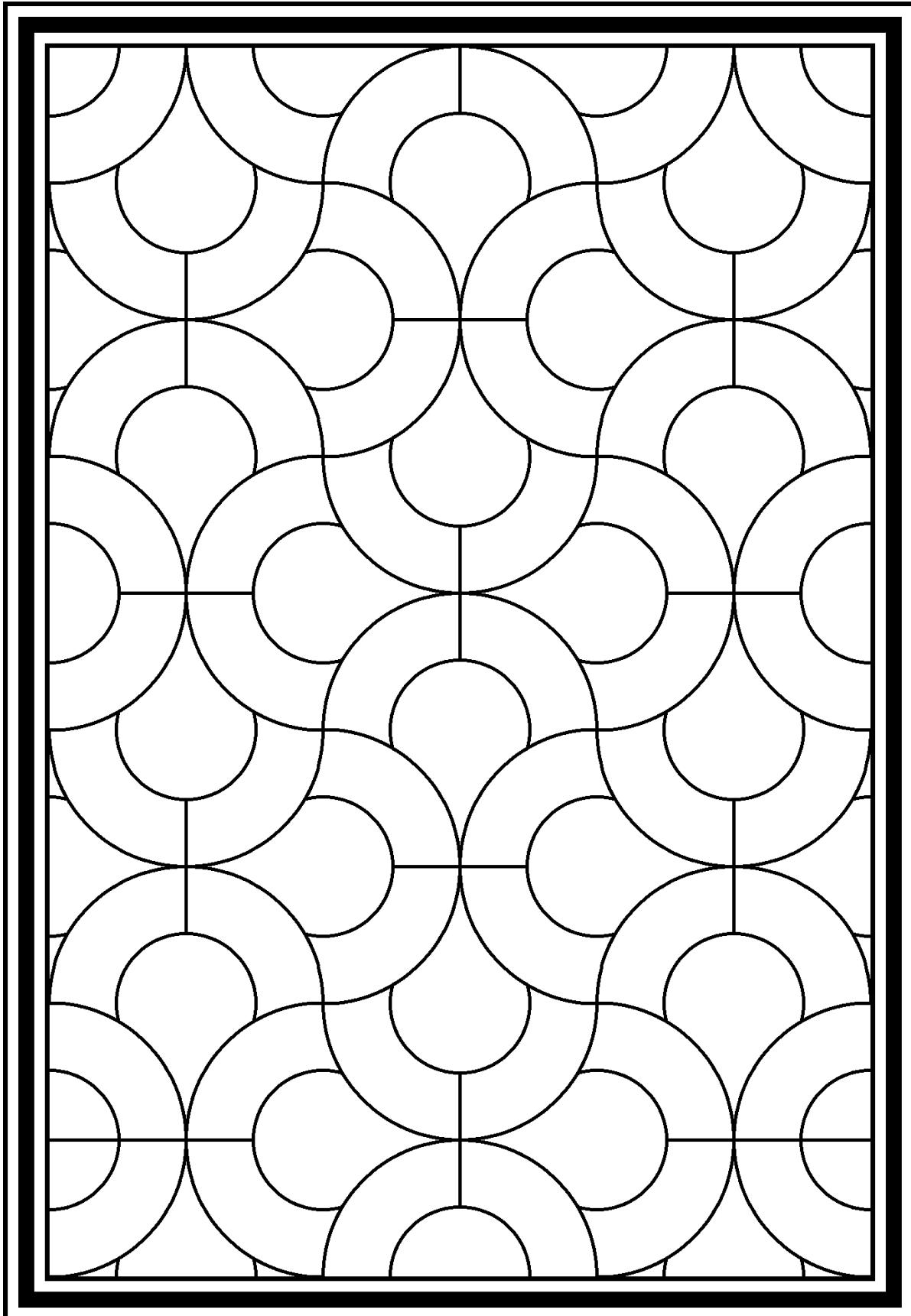


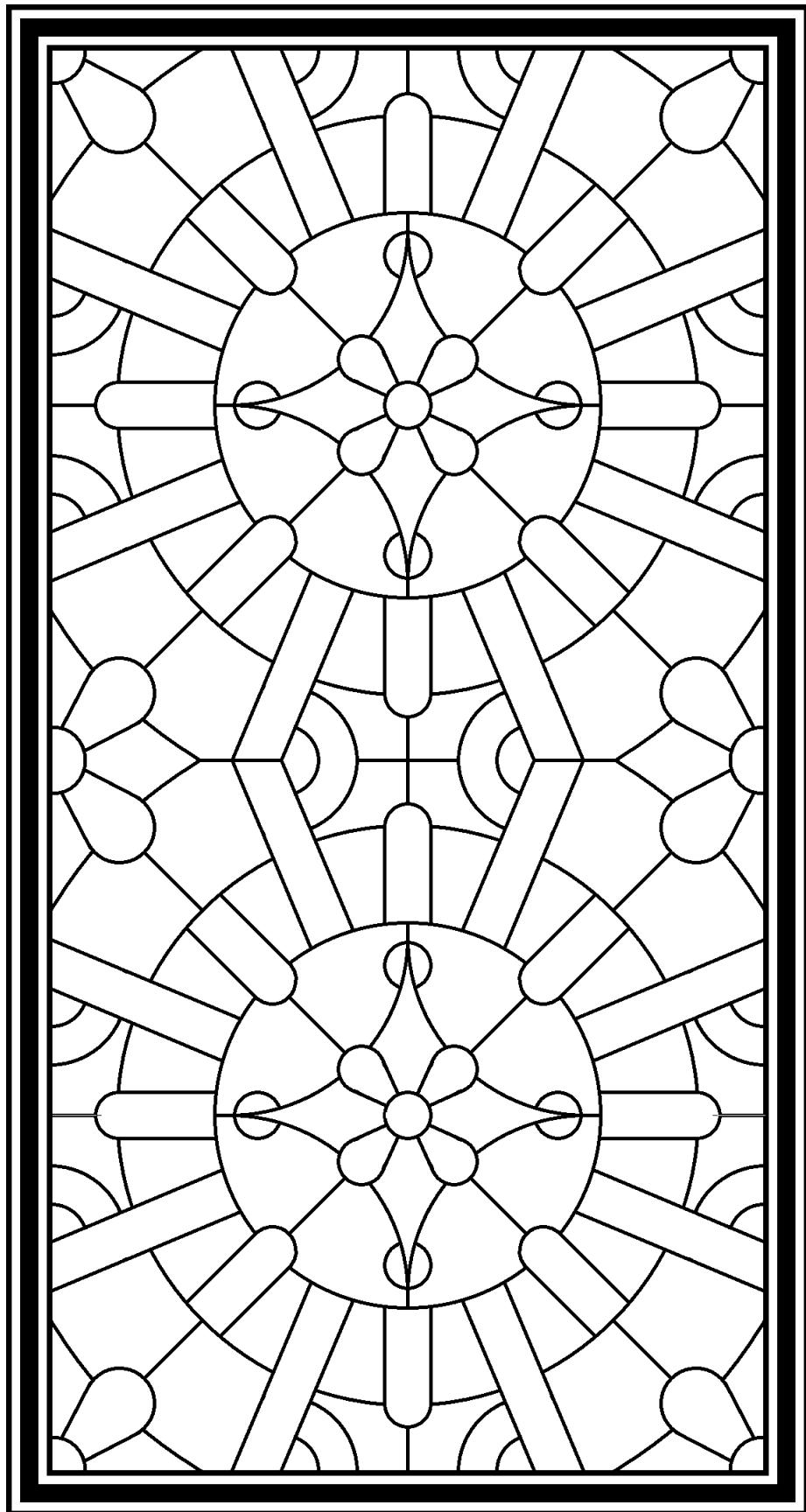


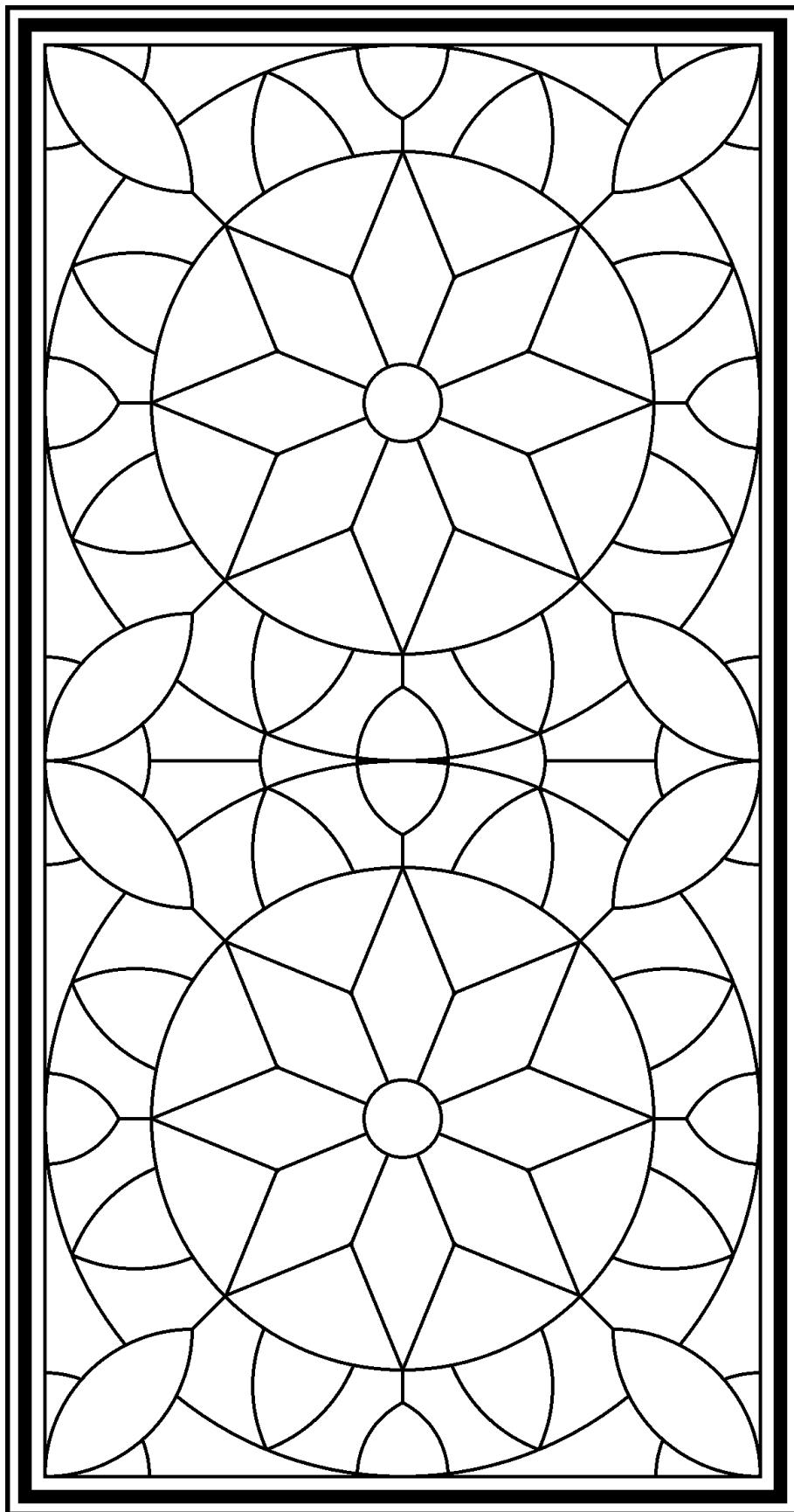


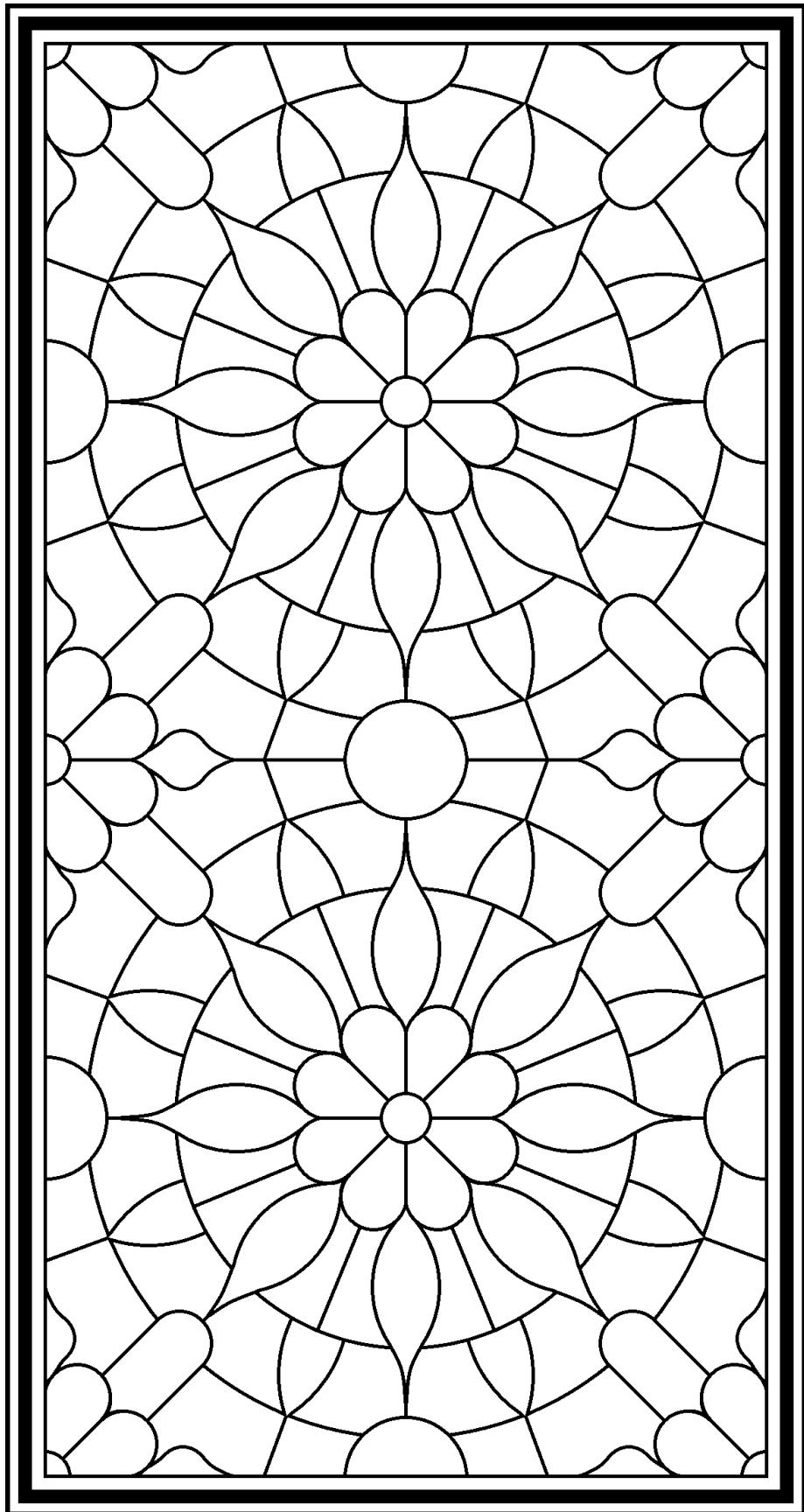


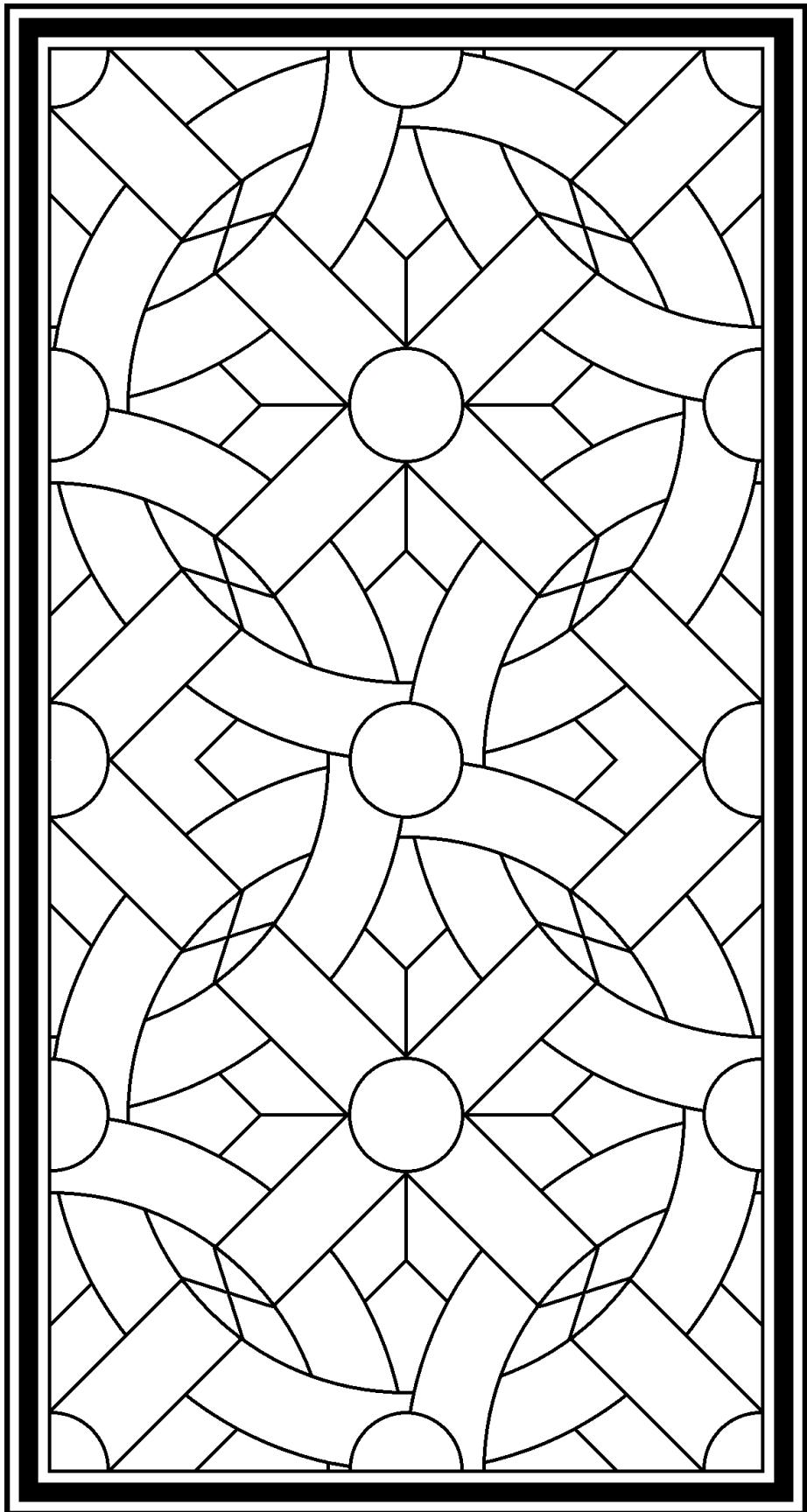


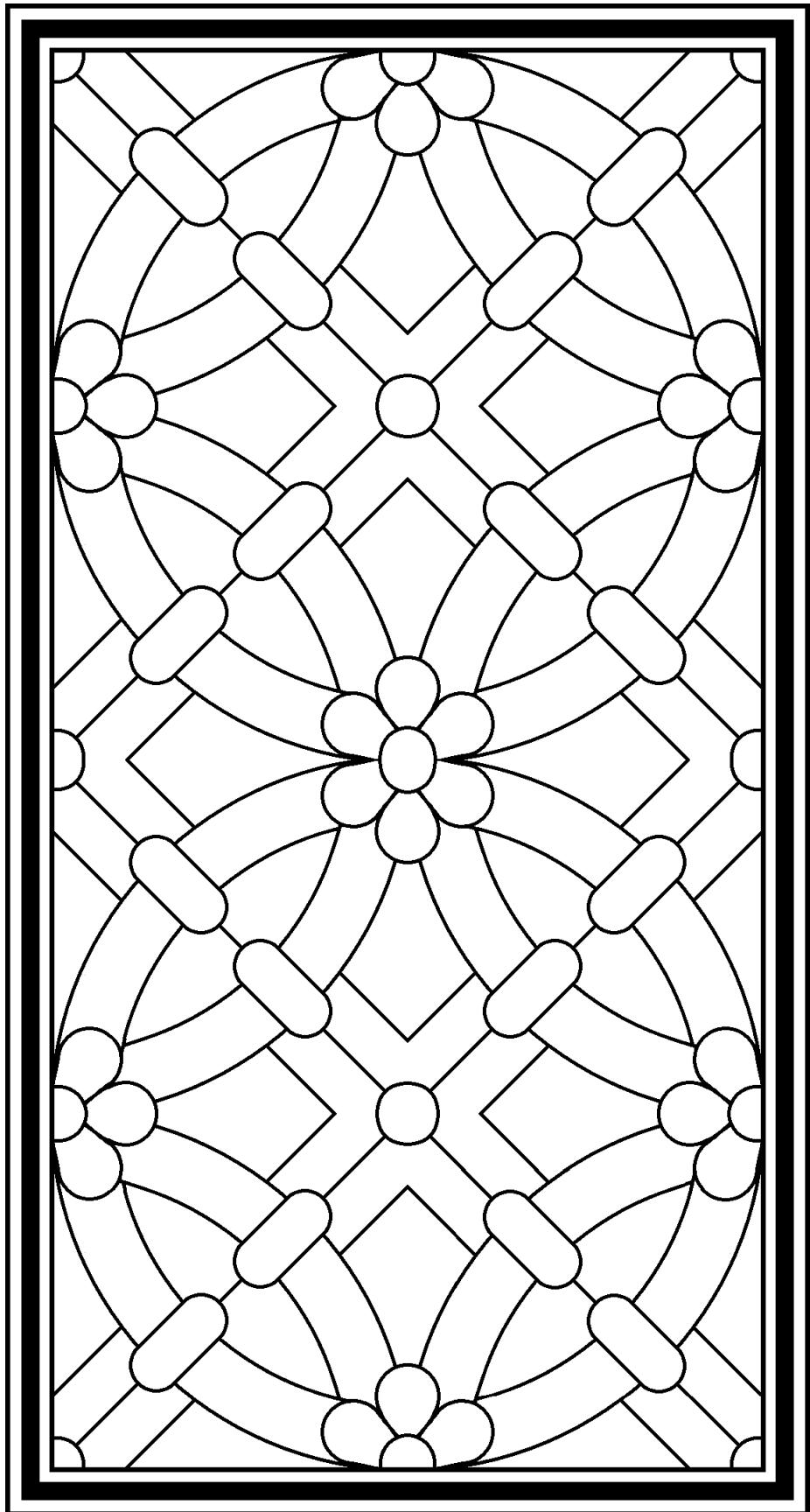


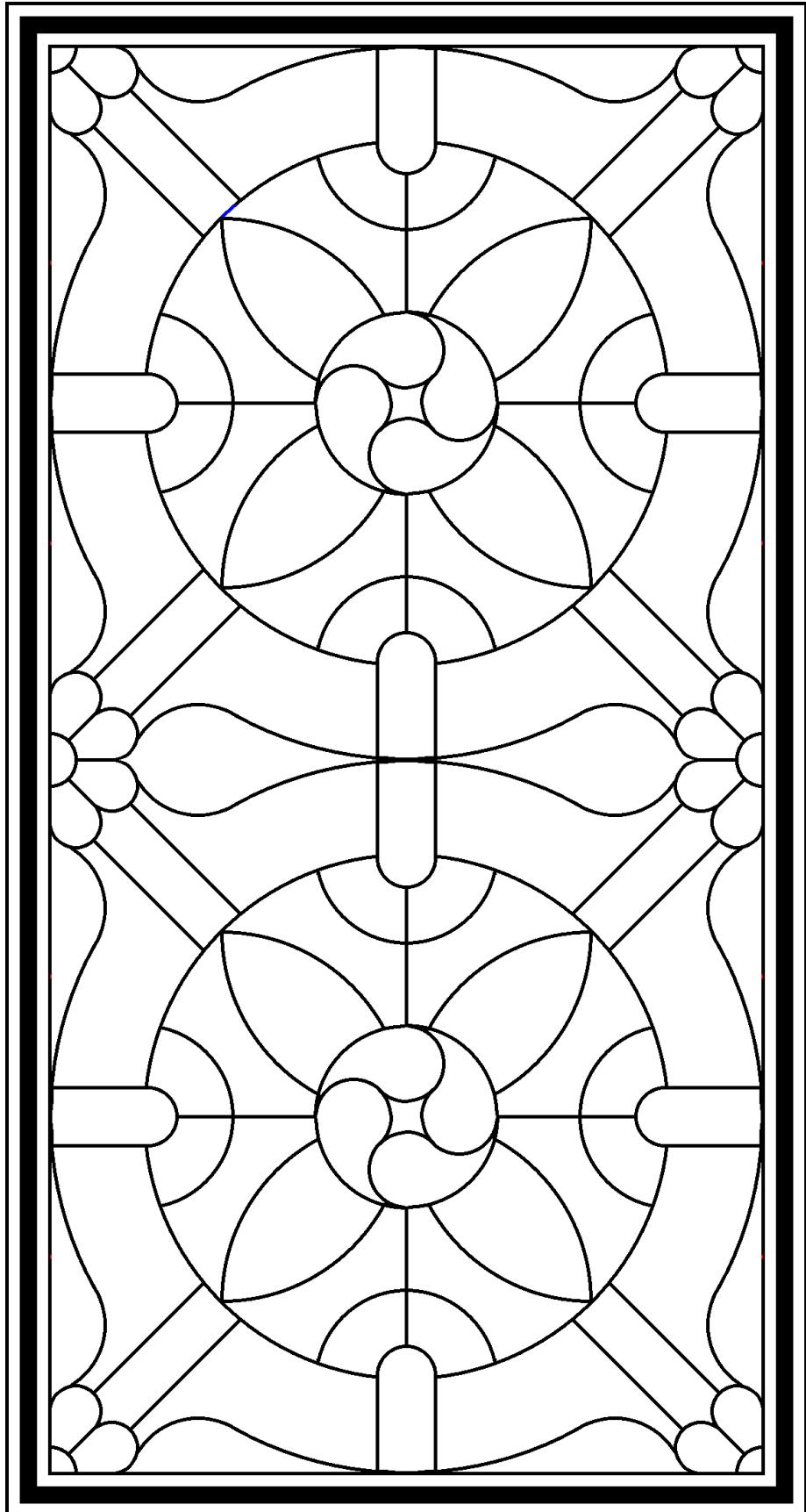


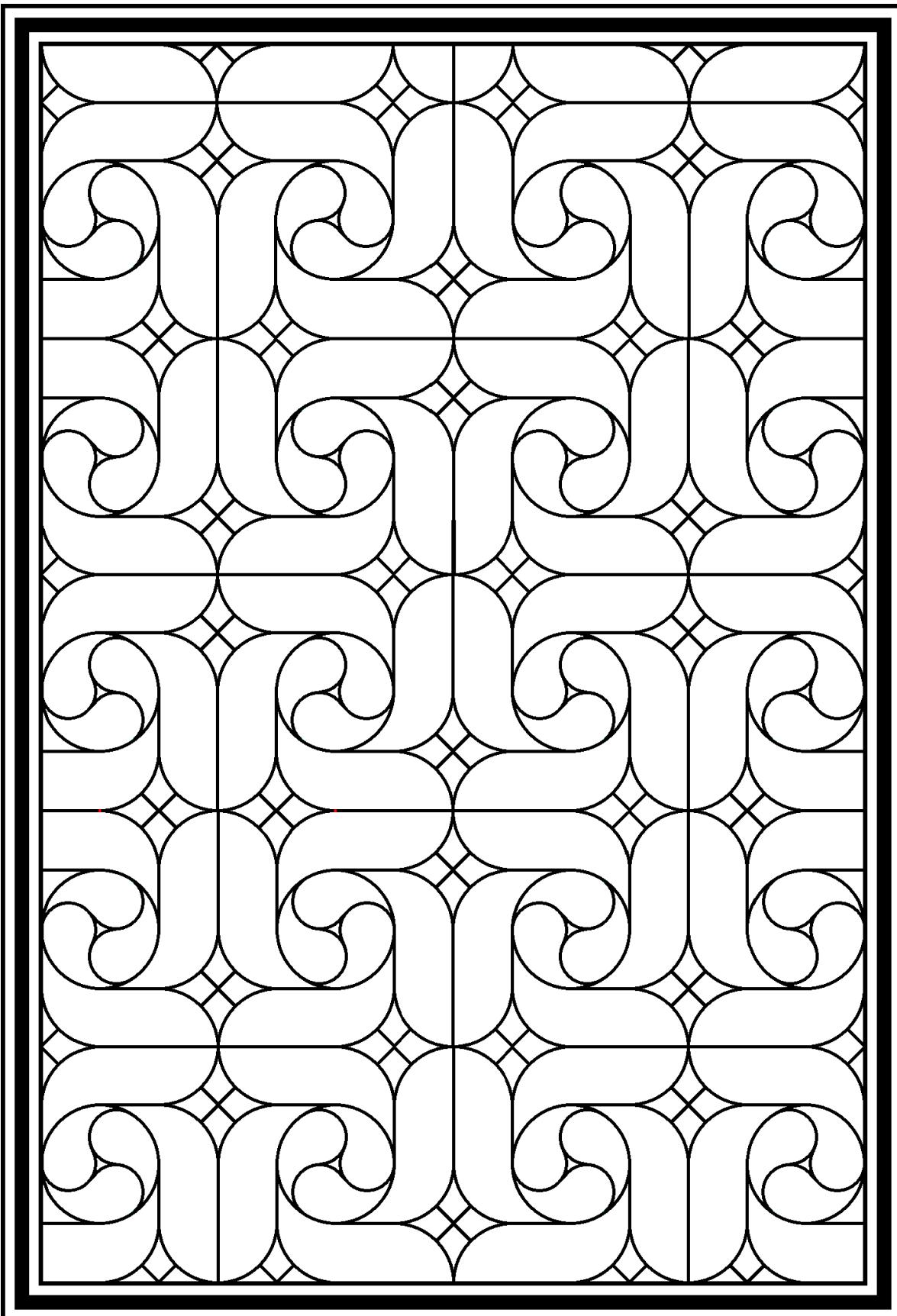


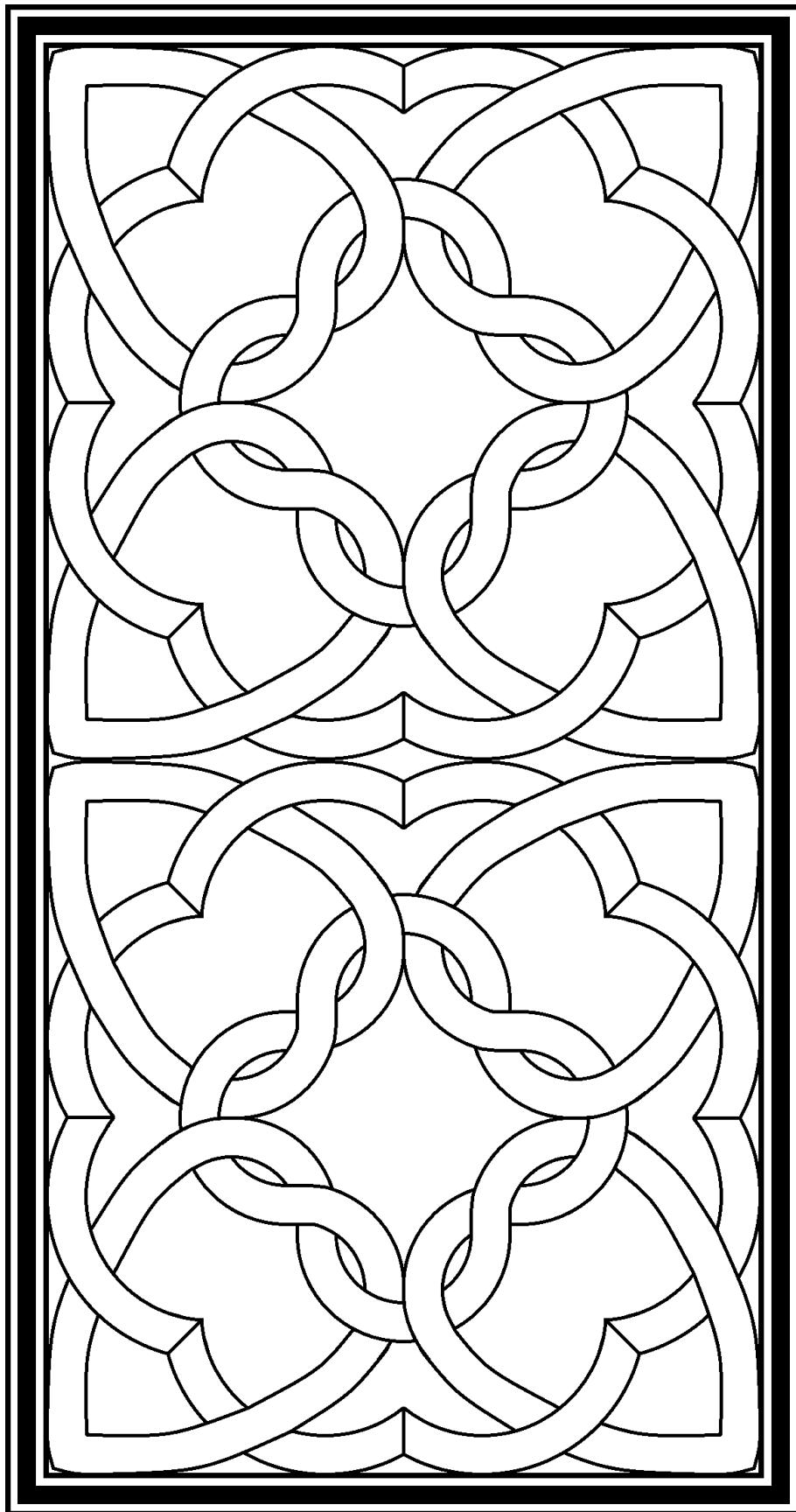


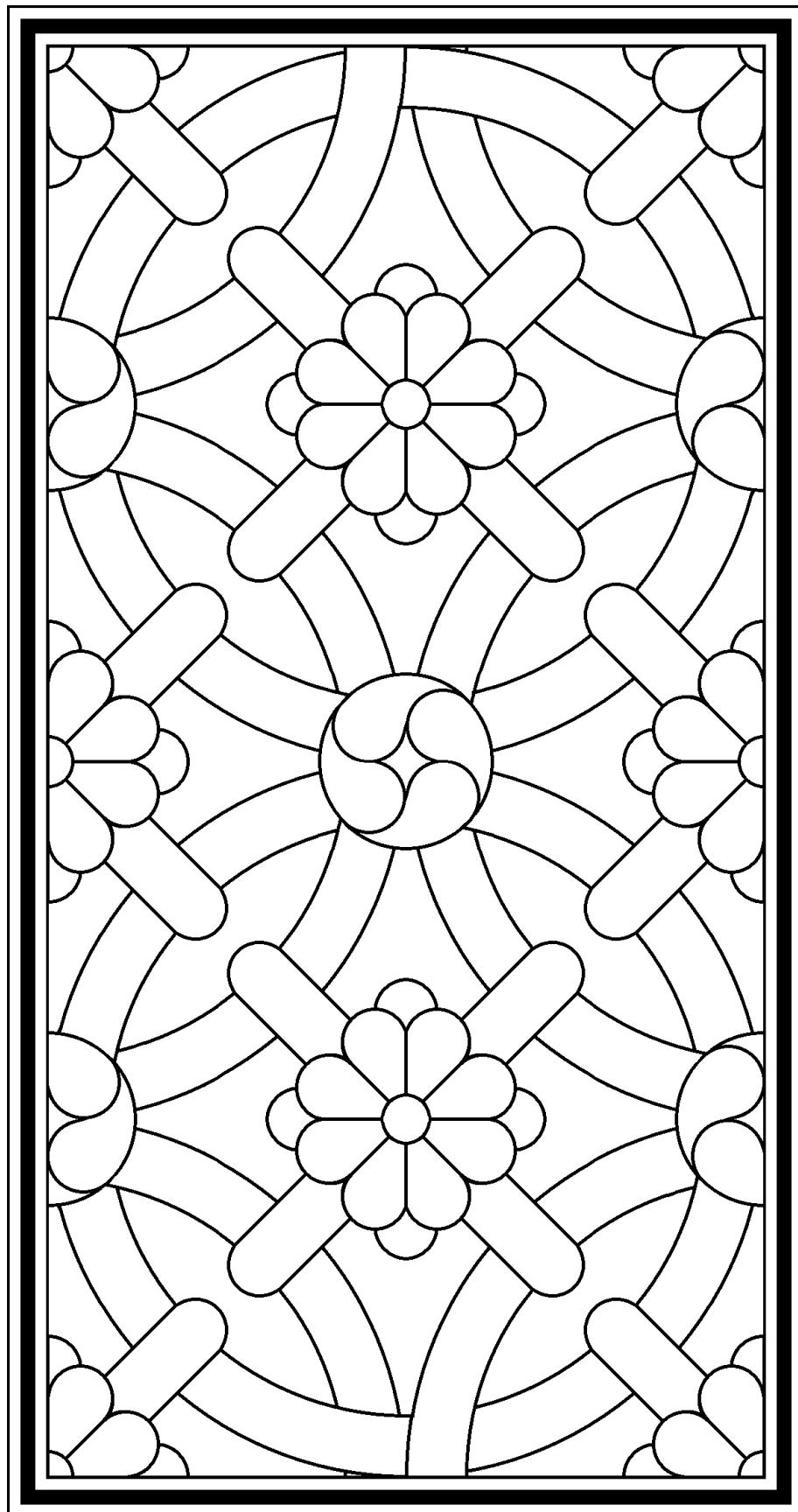


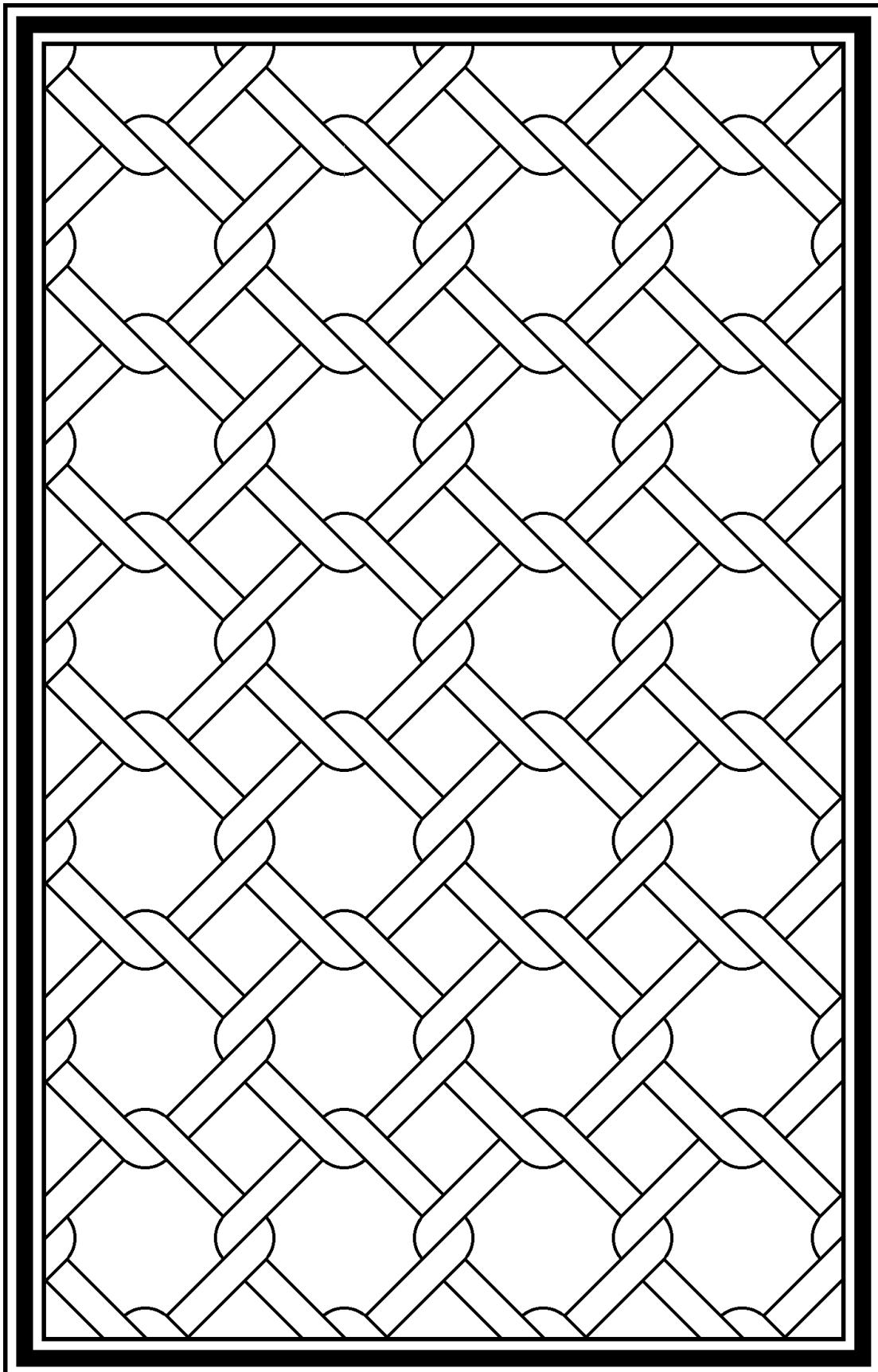


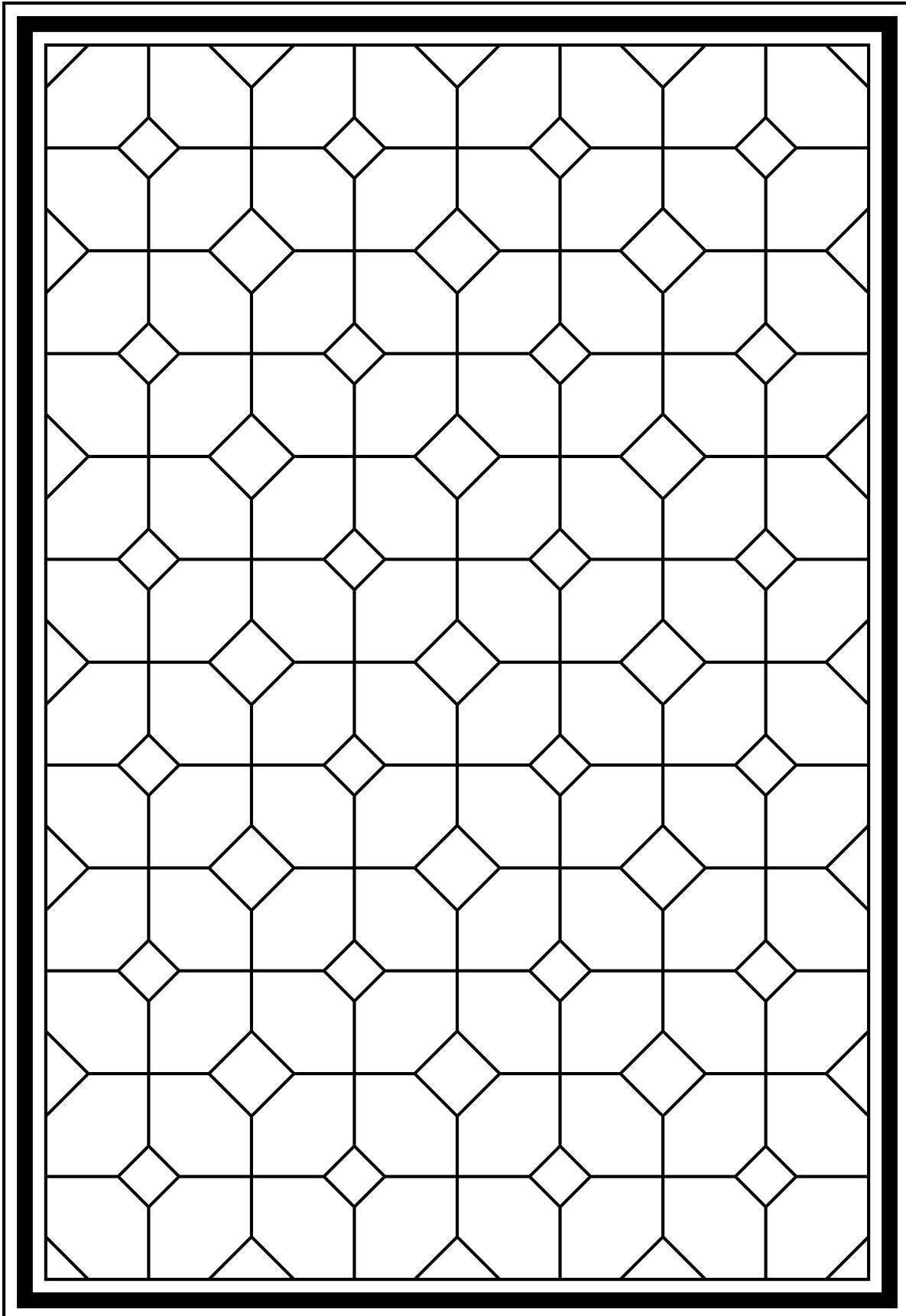


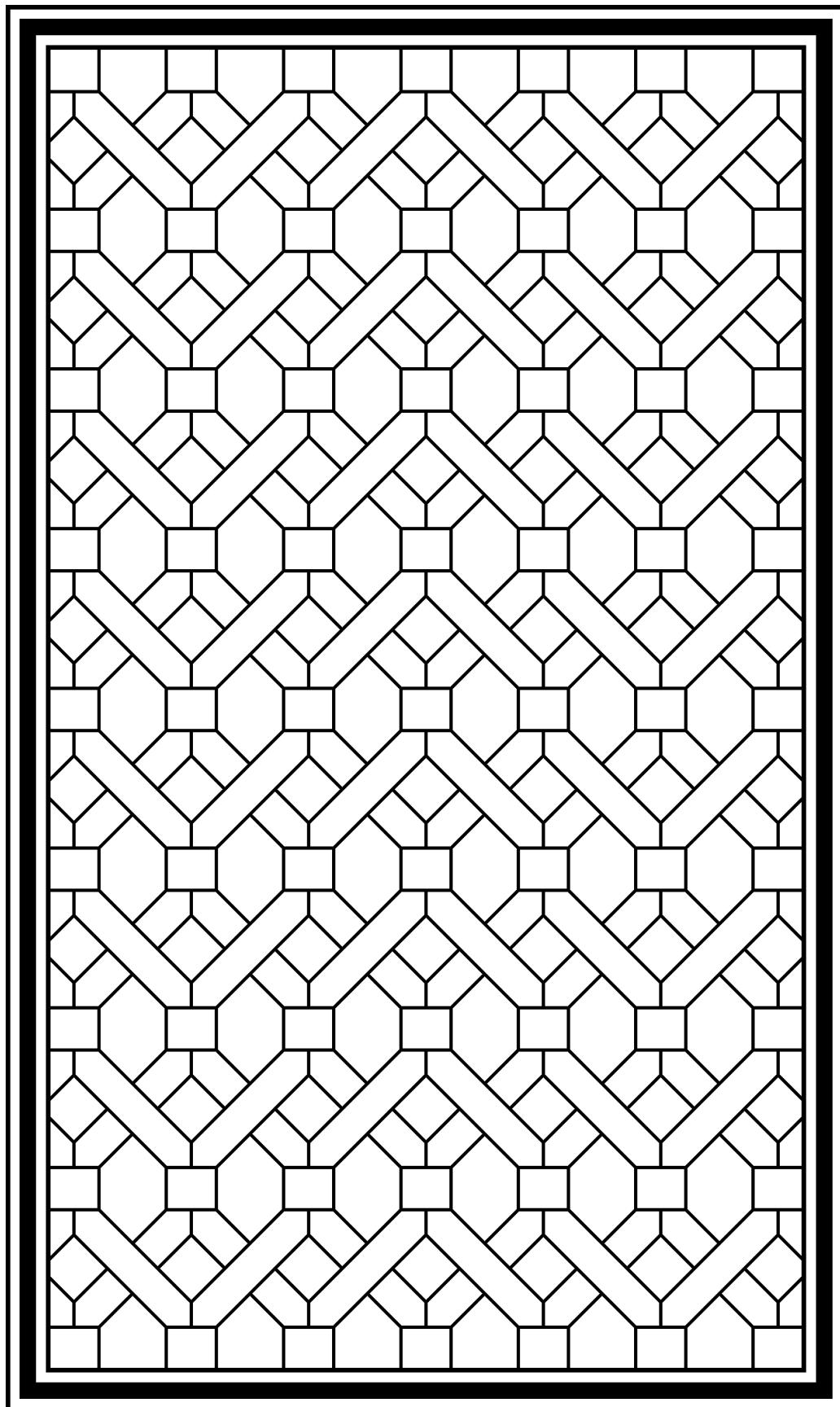


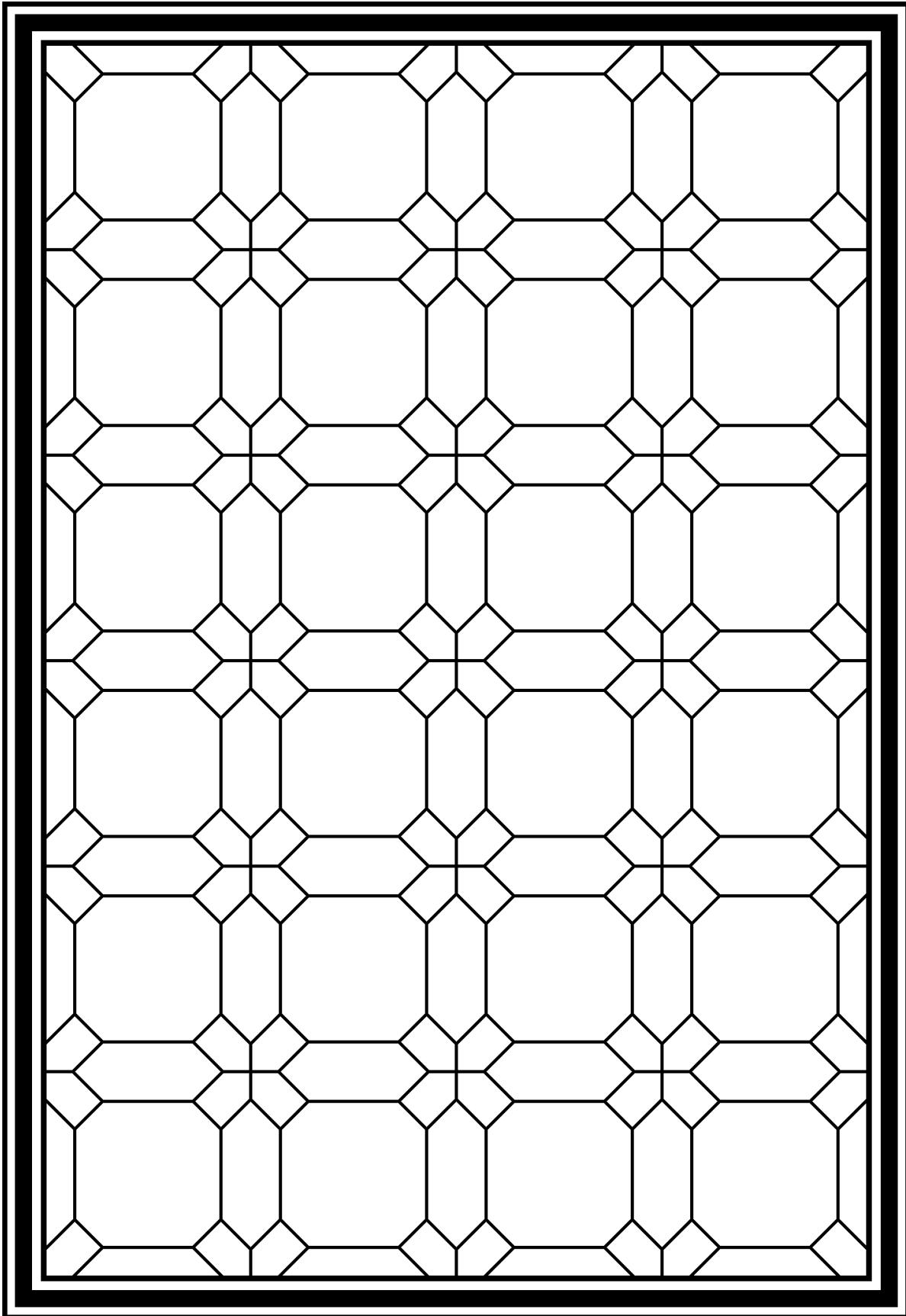


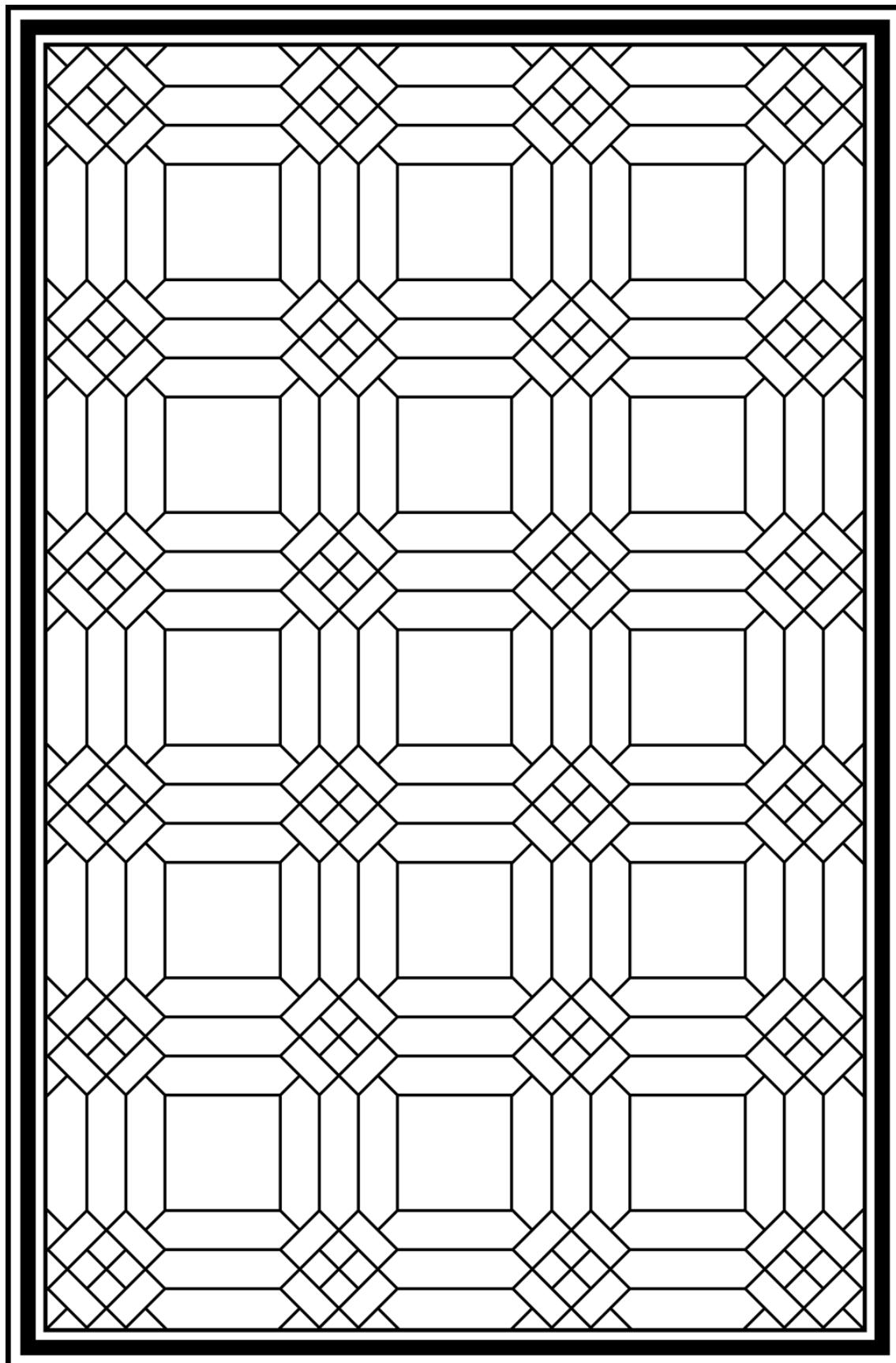


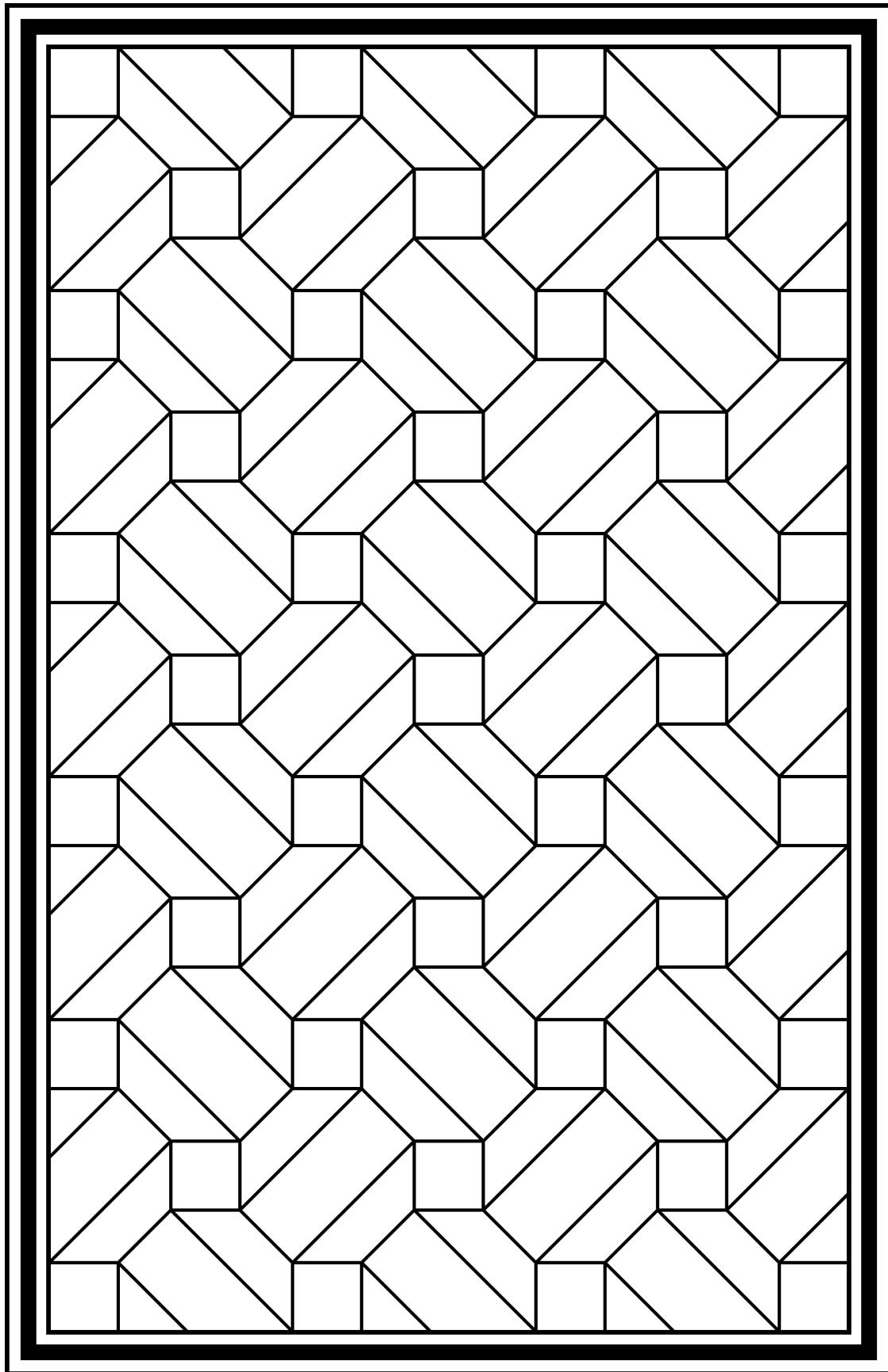


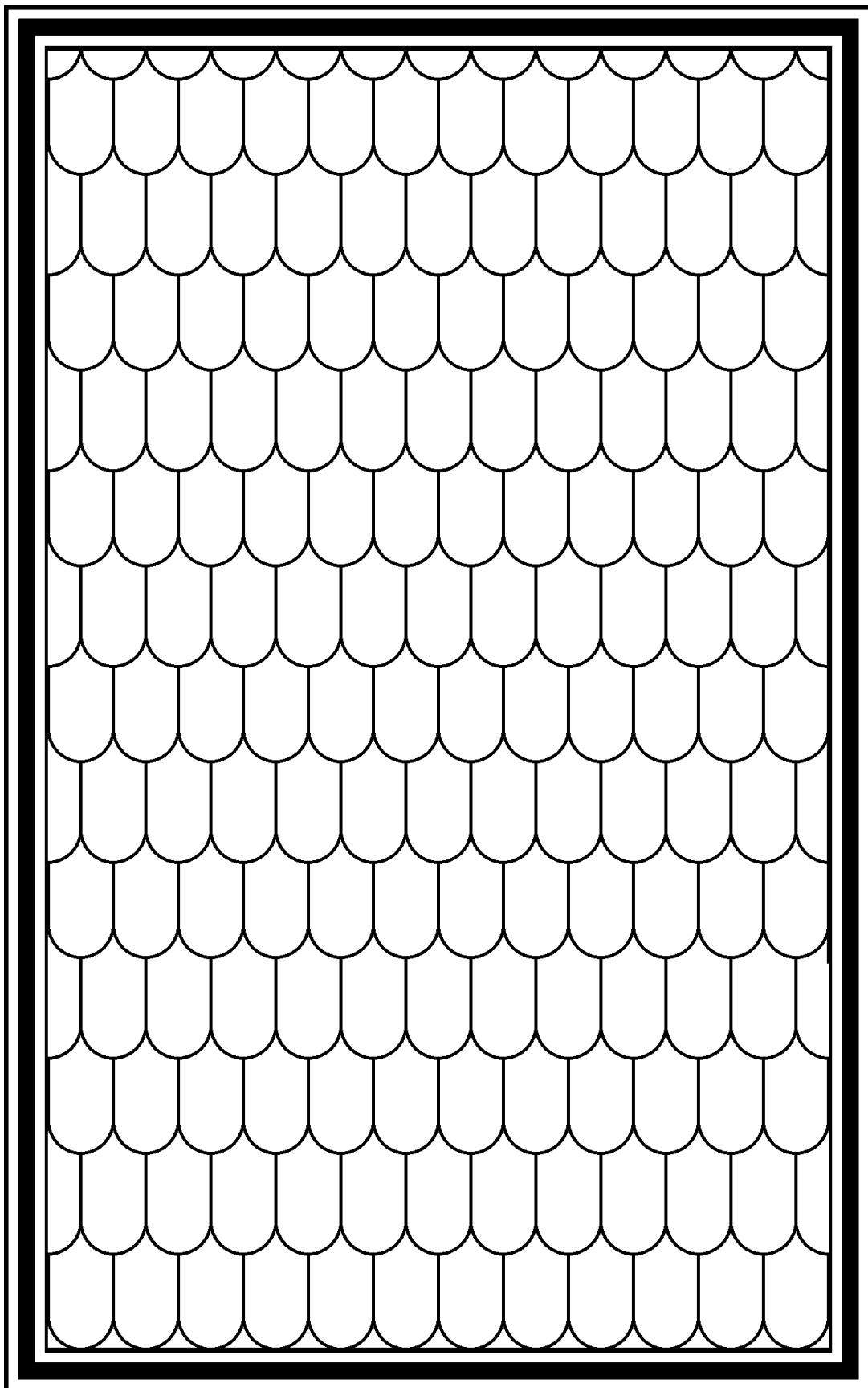


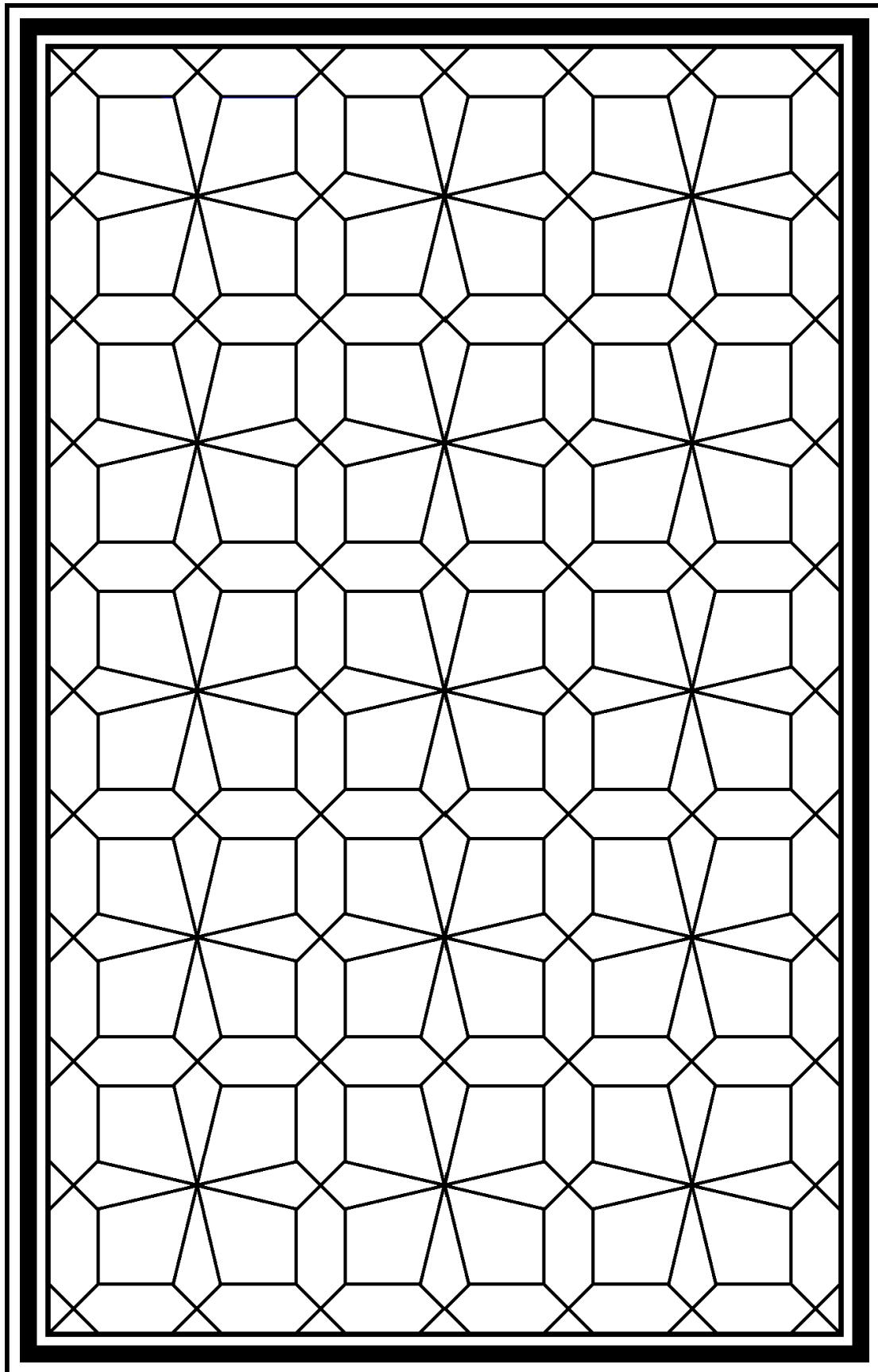


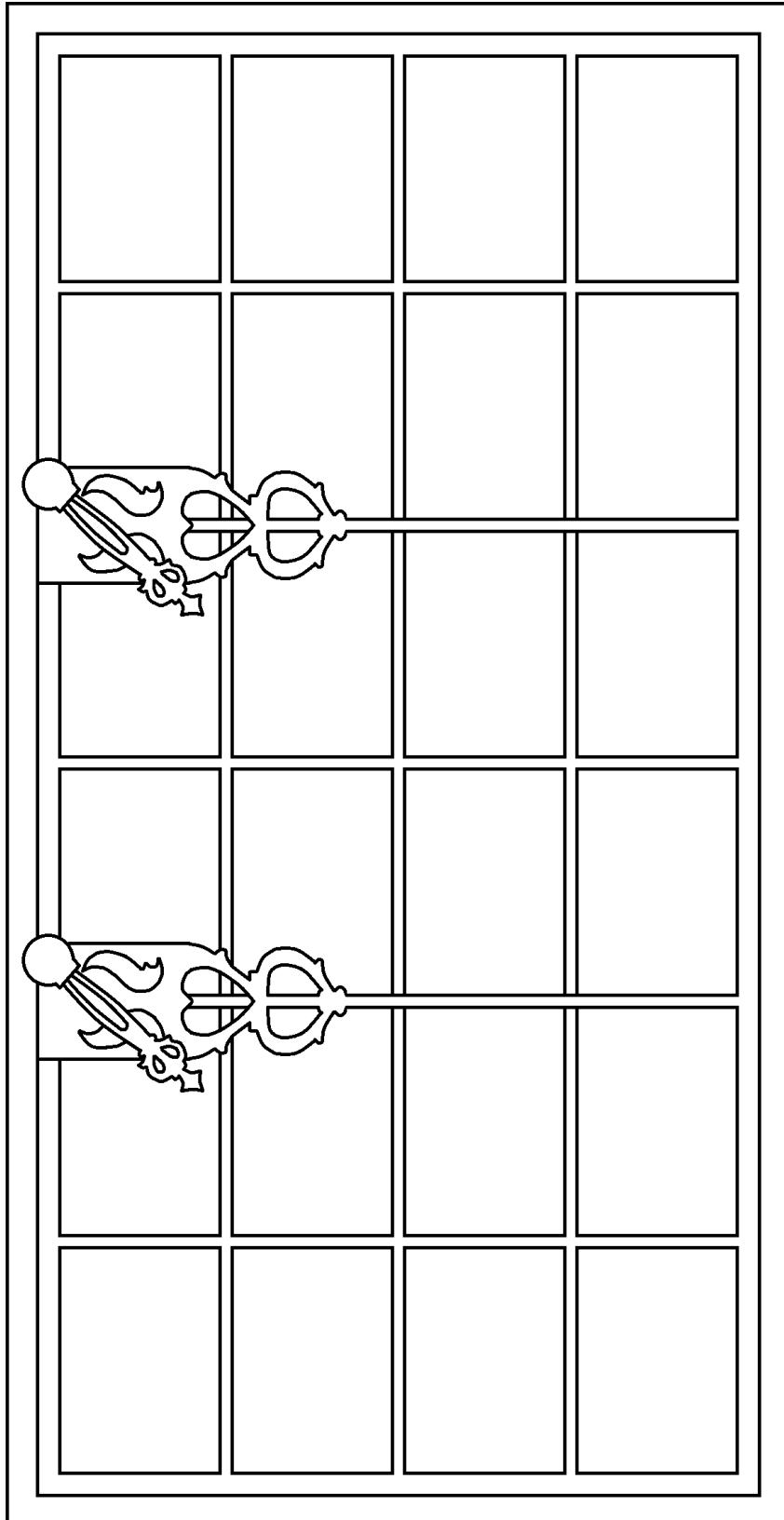




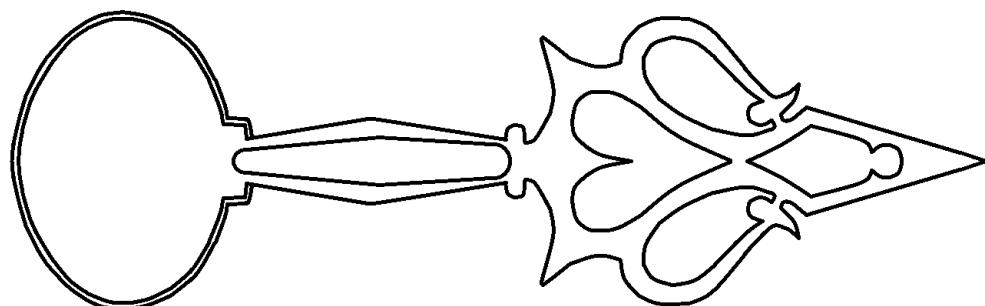
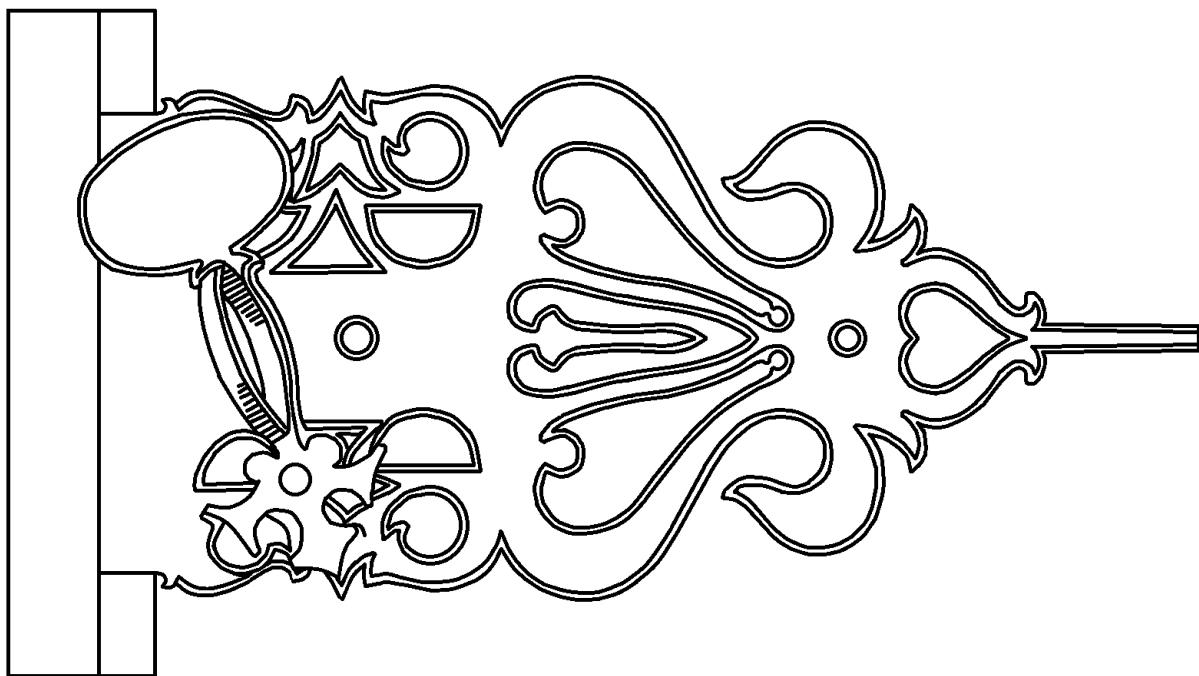




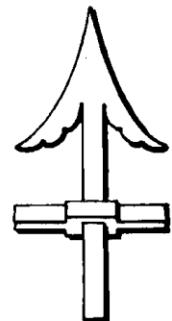
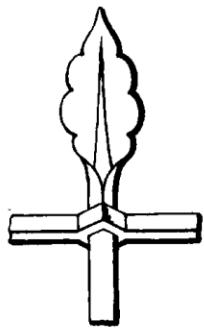
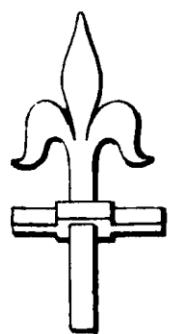
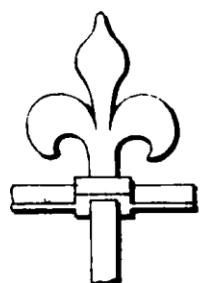
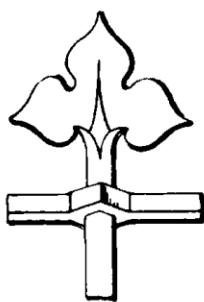
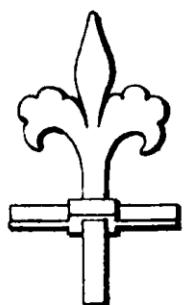
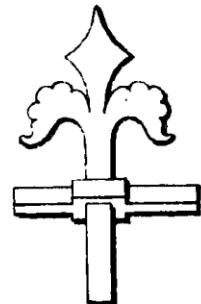
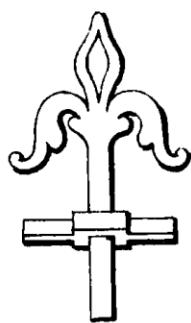
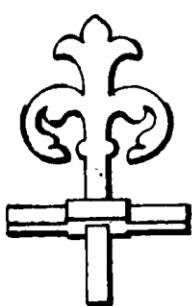
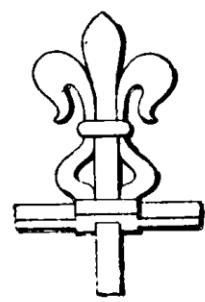
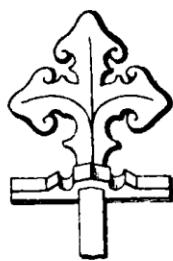
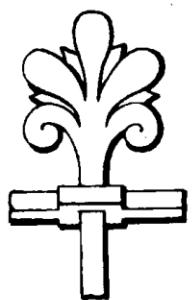




Casement, with fastenings



Casement fastenings



Stanchions

1615 Edition Introduction

**The Author to the willing practitioners of
glazing and annealing in glass.**

As the principal beauty, and countenance of Architecture, consists of outward ornament of lights, so the inward parts are ever opposite to the eyes of the beholder, taking more delight in the beauty thereof, being cunning wrought, then in any other garnishing within the frame. To which purpose is set down in this, variety of draughts¹, some, ordinary and plain, others, curious and pleasant, and although, it may seem to those that are expert in glazing, that some are needless, being so plain and in use not deferring in this sort to be published yet notwithstanding here I do in friendly courtesy admonish, that it is most needful, giving choice to the builder, both for price, and draught¹ of work, which by no understanding can the Glazier so sensibly demonstrate his craft, as by showing his examples of draught¹, for by such show, the builders shall understand, what to make choice of, for whose ease & furtherance only, I have published this practice of glazing, knowing the expert master is not unfurnished of these usual draughts¹, though each workman have not all of them.

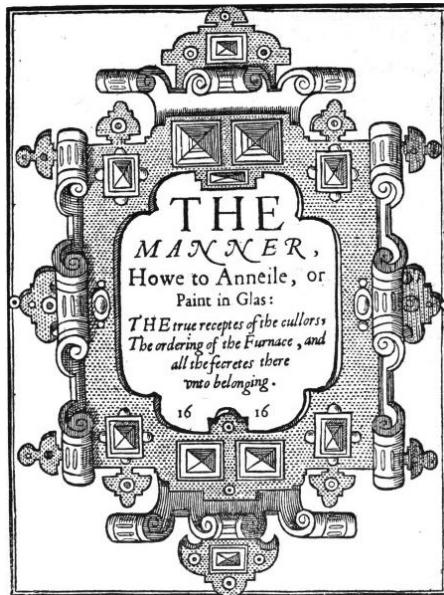
And for the further benefit of the practitioner, there is hereunto annexed by diapering² on each draught¹, hitherto be wrought or left, as it shall please the builder, most pleasant to all that are willing to have the same. Therefore have it not in light regard for the use thereof, will give you great delight, and worthy to be practiced, as a special ornament to building, and will beautify the Glaziers works, be they never so expert.

So by observing the order and rules here set down, the master or workman shall not only see a plain way, to imitate and follow those draughts¹ in glazing and painting on glass, but the simplest, and unskilled prentice shall reap full and perfect understanding thereby. Praying the Almighty to bless your labors in the following the same.

Wa. Gedde.

¹ Draught = pattern, drawn design. ² decorate (a surface) with a repeating geometric or floral pattern. ³ anneal = heat (metal or glass) and allow it to cool slowly, in order to remove internal stresses and toughen it. ⁴ glaze = fit panes of glass into (a window or doorframe or similar structure). ⁵ glazier = a person whose profession is fitting glass into windows and doors.

Text of 1615 edition

*Directions how to make your Square.*

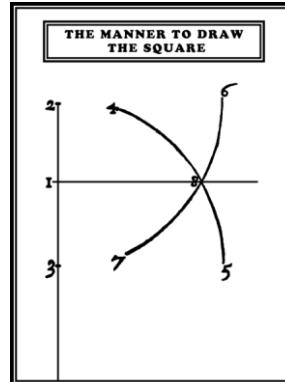
First then concerning the square, which although it be common to fundry artificers, each one having his owne forme and devise, in drawing of it, some by devision of halfe circle, some by other rules: there is herefore set downe a more perfect and readier way for any worke in draught, and also if neede be, to try the square rule thereby: for certainly, glasse worke of all others, requires most an exact square, for the distance, of one haire out of square, will deface the whole worke, and bring it out of all frame.

The ordering of the square.

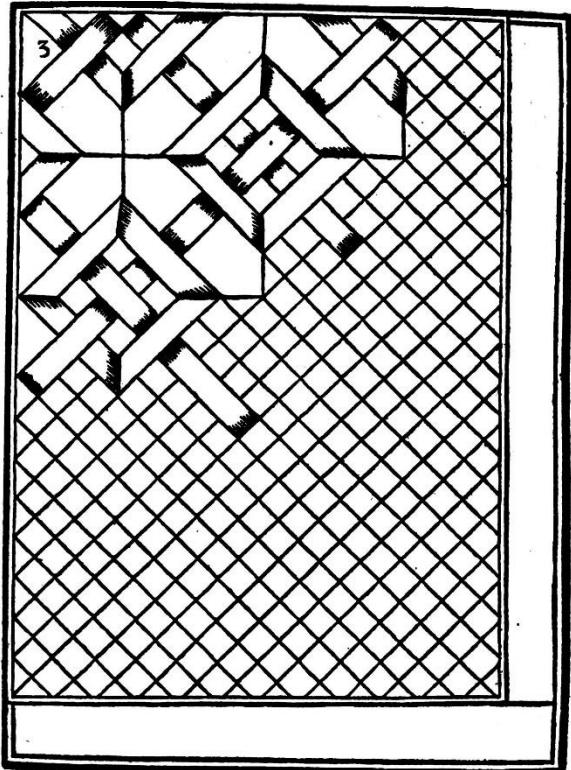
To drawe this square: First you must drawe your line draught so long as your worke requireth, marking right theron with your compass, three points of alike distance, next, devide your compass larger, setting the one point on the figure 2. & with the other drawe a quarter circle betwixt 4. and 5. after, remoue your compass to the figure 3. and drawe a cross circle ouer betwixt 6. and 7. and wheresoever the just middle of the cross appeareth, marke the same with the point of the compass, as you may perceive in the character, by the figure 8. lastly, drawe a draught, betwixt the figure 1. and the cross point by the figure 8. and thou shalt find a perfect square to conduct thee all thy draughts. As on the former side is shewed.

Directions how to make your Square.

First then concerning the square, which although it be common to fundry artificers, each one having his owne forme and devise, in drawing of it, some by devision of halfe circle, some by other rules: there is herefore set downe a more perfect and readier way for any worke in draught, and also if neede be, to try the square rule thereby: For certainly, glass work of all others, require most an exact square, for the distance, of one hair out of square, will deface the whole work, and bring it out of all frame.

**The ordering of the square.**

To draw this square: First you must draw your line draft so long as your work requires, marking right thereon with your compass, three points of alike distance, next, divide your compass larger, setting the one on the figure 2 & with the other draw a quarter circle between 4 and 5. After, remove your compass to the figure 3 and draw a cross circle over between 6 and 7 and wheresoever the just middle of the cross appears, mark the same with the point of the compass, as you perceive the character, by the figure 8. Lastly, draw a draft, between the figure 1 and the cross point by the figure 8 and you shall find a perfect square to conduct you all your drafts. As on the former side is shown.



The division of measures, in glasse draughts.

To make this more plaine to the practicer, the square draughts for the most part passes on three severall devision, the first, on a declining, or collateral square, others, on even squares, and the third, interlaced with both: This declining devision, and setting this worke thereon, must begin after the forme you perceiue here on his devision, and may be extended, in any quantity you please: the perfect draught of this worke, and how it shall stande in glasse, you shall finde it in fol: 38. & other draughts also agreeable to the same measure, in sundry other places, as in fol: 16. 27. 47. and others.

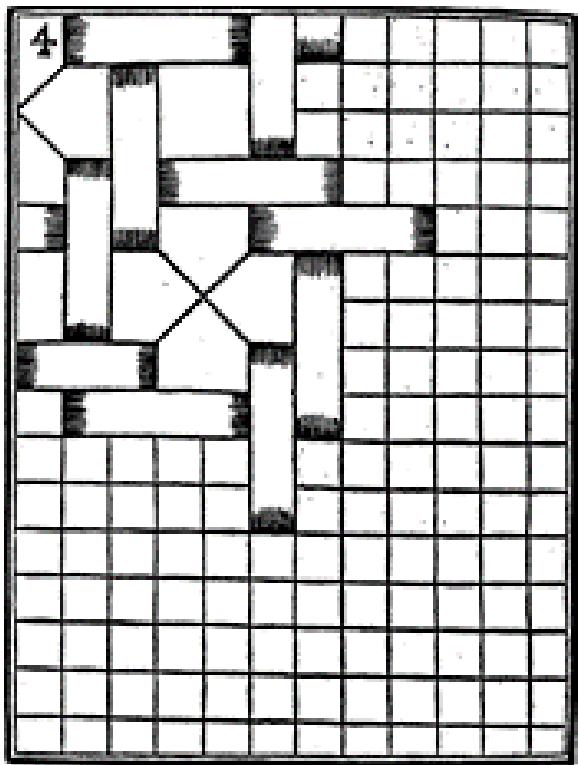
It is also to be vnderstood, that the shadowing, and darkning, set downe in all those frets and draughts, demonstrates the diapering, which is for the vse of those that desir'd to haue their worke beautified with the same, and the plaine draught, is the convoy, and course of the lead, which dyapring, must only be in gray, or blew colour, as is largely set downe amongst the rules of colour.

*The division of measures, in glass
drafts.*

To make this more plain to the practitioner, the square drafts for the most part passes on three several divisions, the first on a declining, or collateral square, others on even square, and the third, interlaced with both. This declining division, and setting this work thereon, must begin in the form you perceive here on its division, and may be extended in any quantity you please. The perfect draft of this work, and how it shall stand in glass, you shall find it in following 38 & and other drafts also agreeable to the same measure, in sundry other places, as in folio 16, 27, 47, and others.

It is also to be understood, that the shadowing, and darkening, set down in all those frets and drafts, demonstrates diapering, which is for the use of those that desire to have their work beautified with the same, and the plane drafts, is the convoy, and course of the lead, which diapering, must only be in gray, or blue color, as is largely set down among the rules of color.





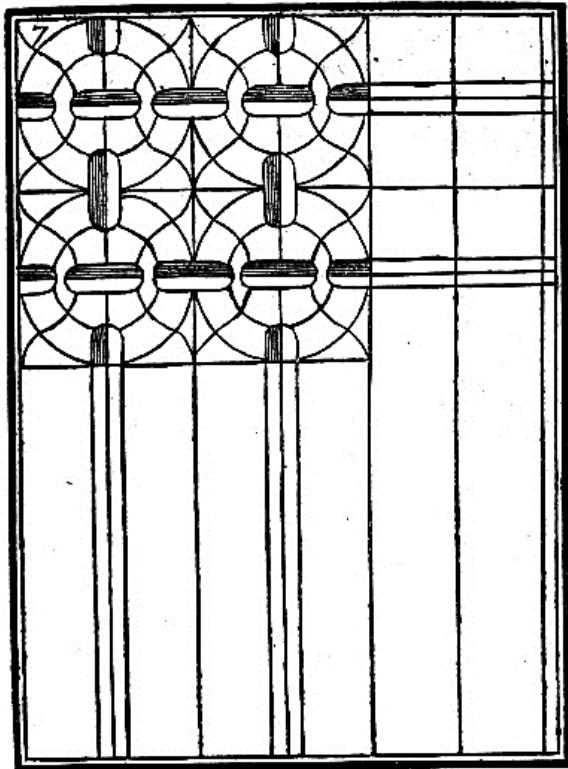
Of even square division

There be a number drafts, wrought by this even direct square, which is most perfect of any. To set this work right, you must begin your first losing, at the figure 4, and so run out in any quantity you will as this division will show you. The perfect and full draft here of, as it must stand in glass-work, you shall find in folio 43 with sundry other drafts of the same measure as in folio 40 and in other places.

Of even square division.

There be a number of draughts, wrought by this even direct square, which is most perfect of any; to set this worke right, ye must begin your first losing, at the figure 4, and so runne our in any quantity you will, as this devision will shew you: the perfect, and full draught hereof, as it must stand in glasse-worke, you shall finde in fol: 43. with sundry other draughts of the same measure, as in fol: 40. and in other places.





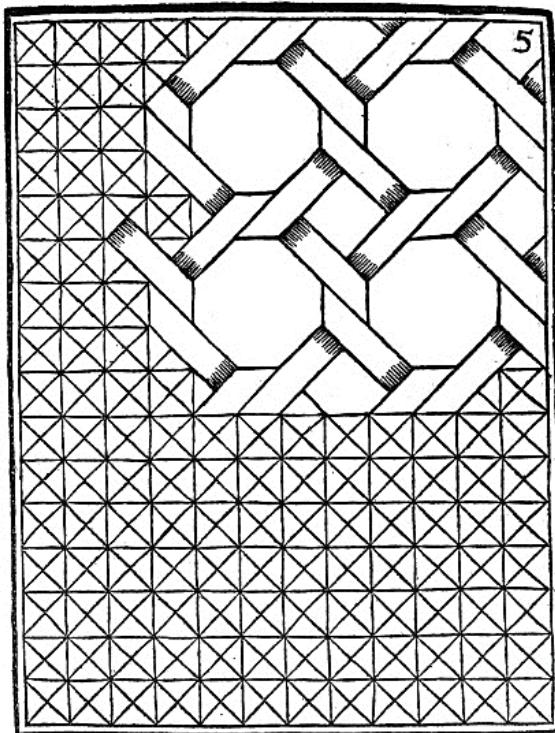
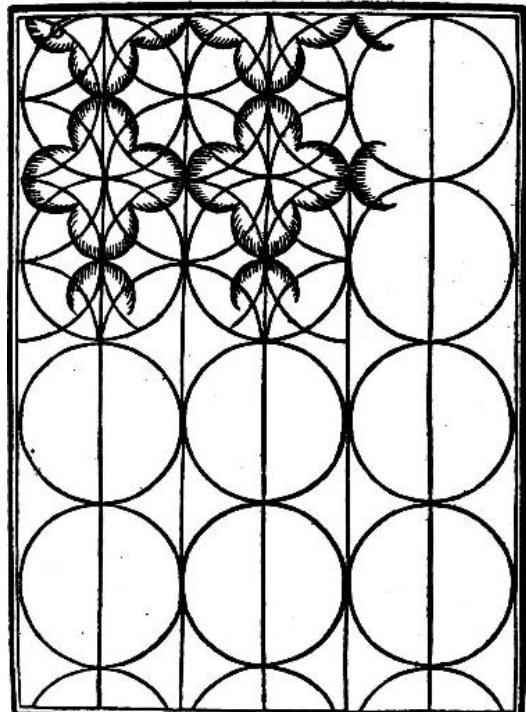
Of even cross division

This shows a plain draft with a double circle, and even over cross measure, beginning its set at the figure 7. This whole perfect draft, as it is to be wrought in glasse, you shall find in folio 72, with sundry other drafts also of the same division, as in folio 77-78, 80, 92, and others.

Of even crosse devision.

This sheweth a plaine draught with a double circle, and even over crosse measure, beginning his sett at the figure 7. This whole perfect draught, as it is to be wrought in glasse, you shall finde in fol: 72. with sundry other draughts also of the same devision, as in fol: 77. 78. 79. 80. 81. 82. and others.



*Of compass works or draughts.*

These draughts following, with their division, are differing from the others. Some there be of single compass draught, others double. Some be square & compass declined cross draughts and even cross with withall interlaced

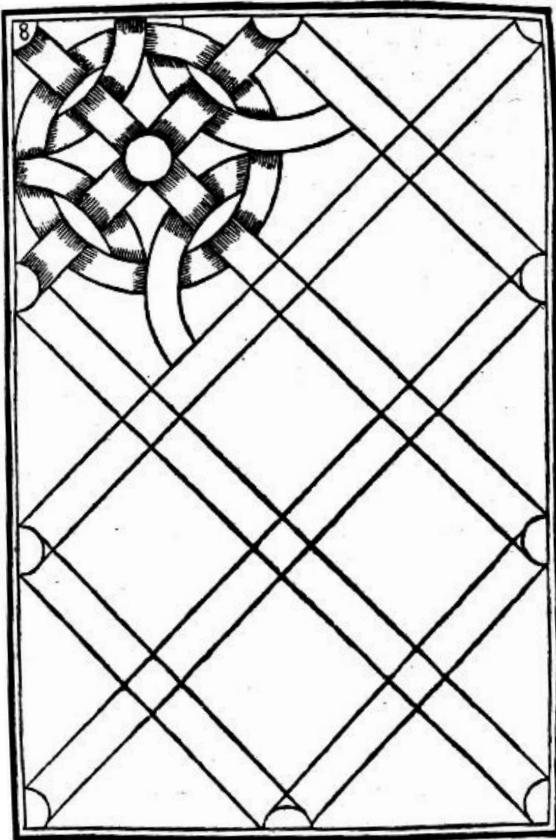
First then this sinle circle of this division, as you see here set down, is a very fine draught in glass-work & the setting therof must begin at the figure 6. And the whole draught as it must show in glass-work you shall find in folio 74. And in sundry other drafts of the like division, as in folio 87 [are] very easy to be wrought, making exceeding pleasant work.

Of interlaced division.

This interlaced division yeilds very pleasant draughts, exceeding close & strong. The setting of this work on its division must begin at the figure 5 and from there to follow out to the full quantity that your glass-work requires. The prinicipal draught hereof you shall find in folio 47 with sundry other of the same measure as in folio 12, 27, 32.

Some other square draughts are here set down of greater difficulty but as they are somewhat more painful in working, so are they more pleasant & will make a delectable show. Which works must have its right division, on the glass table drawn with black which will conduct the setting perfectly, making the most curious draught in this book easy & plain to be wrought in glass.





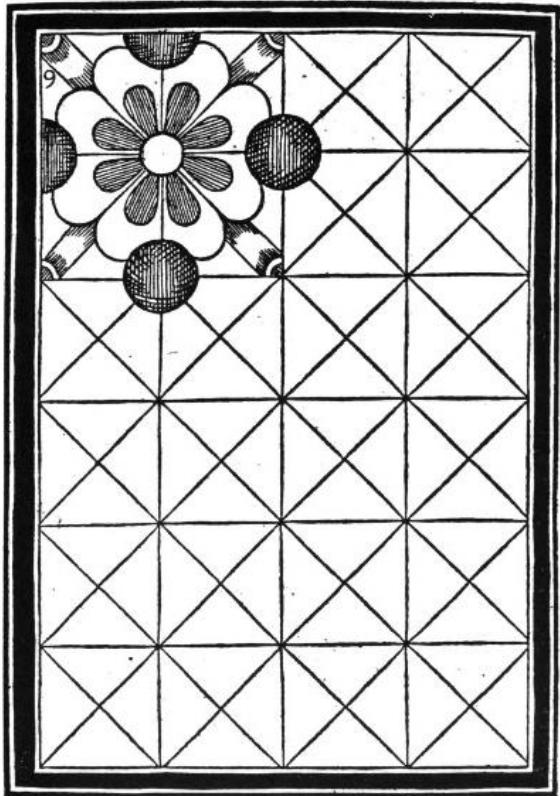
Of declining draughts

This interlaced double circle with declining cross division must begin its setting at the figure 8 and has whole draught stands in foll: 86. And also others fo the same division with double circle as in folio 83, 82, 76 & other places as may be perceived.

Of a declining crosse draughts.

This Interlaced double circle, with double declining crosse division, must begin his setting, at the figure 8. and his whole draught standeth in fol: 86. and also others of the same devision, with double circle, as in fol: 83, 82, 80, 76. & other places as may be perceived.





Interlaced cross draughts

This as you pererceive is even cross and declining draught intermixed, exceeding pleasant in glass-work. The beginning of setting of your work is at the figure 9 & the prinicpal whole draught is to be found in folio 71. As also a great many more of the same division in diverse other places

Other sorts there be of these circle works of greater difficulty, but the division thereof on your glass table must be your help to make it easy as is before metioned in the square draughts.

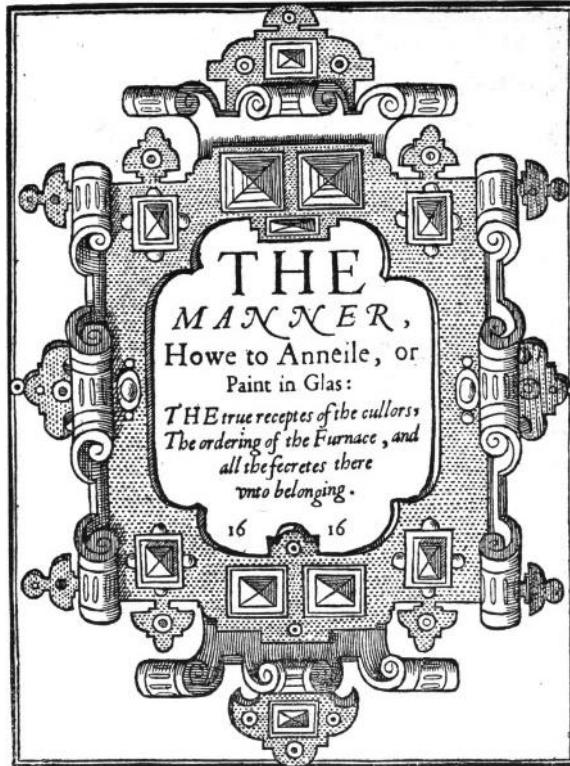
Interlaced crosses draughts.

This as you perceive is even crosse and declining draught, intermixed, exceeding pleasant in glasse-worke: his begining of setting of your worke is at the figure 9. & the principall whole draught is to be found in fol: 71. as also a great many moe of the same devision, in divers other places.

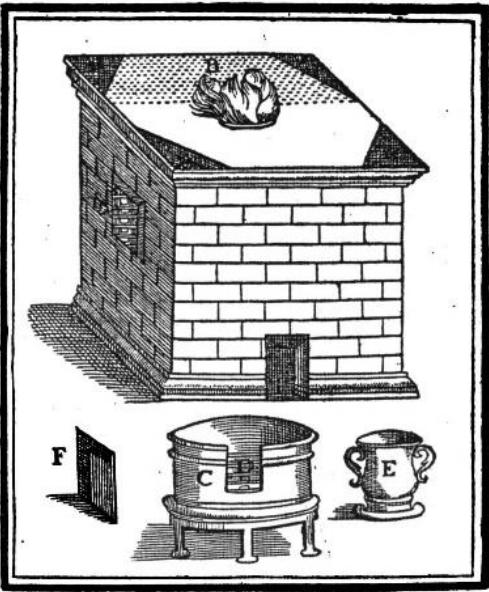
Other sorts there be of these circle workes, of greater difficulty, but the devision thereof on thy glasse table, must be thy helpe to make it easy, as is before mentioned in the square draughts



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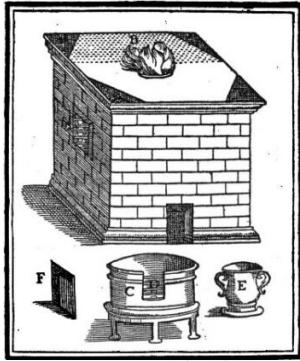


THE TRVE FORME, OF THE
Furnace, for the Annealing in Glafse, withall
the Instruments belonging therunto ..



The true form of the furnace
for annealing in glass,
with all the instruments belonging
thereto.

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Howe to Annele in Glasse.

THE MANNER HOWE to erect the Fornace.



A K E free-stone, or Bricke, and proportion it fower foote fquare, and three foote high and two foote and halfe in eache fquare: And at ei-ther corner which is maiked with the letter A. leaue an open hole, to let oute the fmoake, when neede shall require: which holes you shall cover, with peeces of bricke-bats. And in the middle of the toppe of the Fornace, around hole made, fower inches over as ye fee it markt with letter B. which hole you must always keepe coverd with a turffe or Charcole, & renew it so often as the fire doth con-fume it away: And note that this hole doth ferue to giue vent to the fmoake, and to keepe in the heate: for this hole is right over the mouth of the Pan where the glasse lieth.

This Pan, marked with the letter C. must be made of fine clay, fit to indure the fire and placed on an Iron trevet, in the middest of the Fornace, so that the fire may haue place to giue heat, both vnder and aboue the pan.

This Pan wherein the glas is put, must haue an open fquare in the fide, five inches high, and three inches broad, as you fee marked with the letter D. and the like open place must be made in the fide of the fornace, right opposite to the open fquare in the fide of the pan, where the peeces of glas do lie, called the proofe peeces, which peeces, are to be ken in & oute at your pleasure, whereby you may knowe when your wrought glasse is thorowly enameled, and of a faire coullour.

The manner how to erect the furnace.

Take free-stone or brick and proportion it four foot square and three foot high and two foot and half in each square. And at either corner, which is marked with the letter A, leave an open hole to let out the smoke when need shall require. Which holes you shall cover with pieces of brick-bats. And in the middle of the top of the furnace a round hole made, four inches over as you see it marked with letter B, which hole you must always keep covered with a turf or charcoal & renew it so often as the fires does consume it away. And note that this hole does serve to give vent to the smoke and to keep in the heat, for this hole is right over the mouth of the pan where the glass lies.

This pan, marked with the letter C, must be made of fine clay, fit to endure the fire and placed on an iron trivet in the middle of the furnace, so that the fire may have place to give heat, both under and above the pan.

This pan, wherein the glass is put, must have an open square in the side five inches high and three inches broad, as you see marked with the letter S, and the like open place must be made in the side of the furnace, right opposite to the square of the side of the pan where the pieces of glass do lie, called the proof pieces, which pieces are to be taken in & out at your pleasure, whereby you may know when your wrought glass is thoroughly enameled and of a fair color.

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How you ought to prepare and put your glass into the furnace

Take chalk that is clean and beat it small in a mortar or else grind it well on a painters stone. Then sprinkle some of it in the bottom of the pan before the fire be put in the furnace. Then lay a ply or pane of glass that is wrought thereon, then sift on more chalk and then lay another tire or pane of glass. So by beds of chalk & glass, you may lay on as much prepared glass as the pan will hold one row above another, but remember that between every row you do sift on chalk, that the wrought glass may not touch one another. Then take little pieces of glass and touch the same color that your wrought glass is of & put them in at the passage at the side of the furnace, betwixt the beds of wrought glass & then begin to make a reasonable fire under and about the pan until you think that the glass has taken a fire color.

Now to know when your glass is perfectly ready, take a pair of tongs and draw out one of those little pieces of glass, called the proof piece, and hold it between you and the light. If the color show fair and sticks safe upon the glass, then you may be sure that work under is well and perfectly annealed because it has the greatest strength of the fire. But if you doubt that the colors be not sure, then rub with a rough stone or knife, one of the proof pieces, and then if the color come off, then you must let it continue in the fire while you put the next piece to the proof. Note further that the proof hole in the side of the furnace, marked with the letter D, must have a stone that will abide the fire fitted to it, such a one as you see marked with the letter F, which stone serves to take off and put on so often as you make trial of the proof pieces.

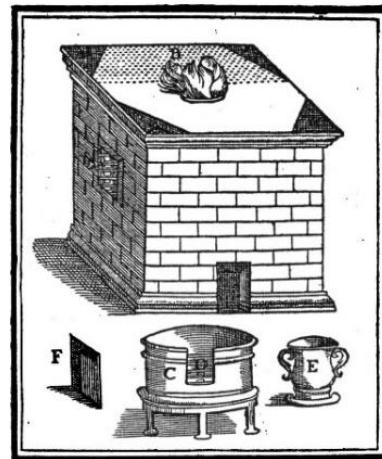
Also you must have an earthen pot, such as you see marked with the letter E, wherein you must have a readiness some sort of clay to fasten the stone again, so often as you shall have occasion to remove it. But the hole in the top of the furnace you must not stop with clay, but only with pieces of brick bats so that smoke may have vent out.

How to Anneal in Glaze.
How you ought to prepare and put your Glas into the Furnace.

T A K E Chalke that is cleane, and beat it small in a Morter, or else grind it well on a painters stone: then sprinkle some of it in the bottom of the Pan, before the fire be put in the Furnace: then lay a plye, or laine of glaze that is wrought thereo, the sift on more chalk and then laye another tyre, or laine of glaze: So by beds of chalke & glaze, you may lay on as much prepared glas as the Pan will hold one rewae above another, but remeber that betwene every rewae of glaze you do fiste on chalke, that the wrought glas may not touch one another. Then take litle peeces of glaze, and touche the with the same coulour that your wrought glaze is of, & put them in at the passag, at the fide of the Furnace, betwixt the beds of wrought glaze, & then begin to make a reasonable fire vnder and aboue the Pan vntill you thinke, that the glaze hath taken a faire coulour.

Now to knowe when your glas is perfectly ready, take a paire of tongs, and dtawe oute one of thofe litle peeces of glaze, called the prooffe peece, and hold it betwext you and the light: if the cullor shewe faire and stick fast vppon the glaze, then you may bo sure that the worke vnder is well and perfectly annealed. because it hath had the greatest strength of the fire: But if yowdoubt that the culours be not sure, then rubbe with a rough stone or a knife, one of the prooffe peeces, and then if the cullor come of, then you must let it continew longer in the fire, while you put the next peece to the prooffe. Note further that the prooffe hole in the side of the Furnace, marked with the letter D, must haue a stone that will abide the fire fitted to it, such a one as you see marked with the letter F, which stone serveth to take of, and put on so often as you make triall of the prooff peeces.

Also you must haue an earthen pot, such as ye see marked with the letter E, wherein you must haue a readiness some sort clay to fasten the stone again, so often as you shall haue occasion to remoove it. But the holes in the toppe of the furnace you must not stoppe with clay, but only with peeces of brick bats so that the smoke may haue vent oute.



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**THE RECEIPTS, FOR THE
true making of Colours for Glasse.*****To make a faire Blache.***

TAKE the Scales of Iron & Copper, of each a like weight, & put it in a cleane vessell that will endure the fire, till they be red hotte, then take halfe as much ieate, and stamp them into smal pouder, then mix them with Gumwater, & grind them fine vpon a painters stome and so drawe with it vpon your glasse.

To make a Greene coulour.

TAKE Verregrease, and grind it very well with Turpentine then put it in a cleane pot, and when you would vse it warme it at the fire.

To make a faire red.

TAKE Sanguis draconis and beat it well in a Morter, & after straine it thorough a linnen cloth, with a little Aquavite, and so vse it.

Carnation.

TAKE two ounces of Tyn-glas, and six ounces of ieate, half an ounce of gum, ten ounces of red Ocker, and grind them very well togeather, and so vse it.

**The recipes for the true making of
colors for glass.****To make a fair black.**

Take the scales of iron & copper, of each a like weight, & put it in a clean vessel that will endure the fire, till they be red hot, then take half as much ieate and stamp them into small powder, then mix them with gumwater, & grind them fine upon a painters stone to so draw with it upon your glass.

To make a green color.

Take verdigris and grind it very well with turpentine then put it in a clean pot and when you would use it, warm it at the fire.

To make a fair red.

How to make a fair red.

Take sanguis draconis and beat it well in a mortar & and after strain it through a linen cloth with a little aquavit and so use it.

Carnation

Take two ounces of tin-glass and six ounces ieate, half ounce of gum, ten ounces of red ocher and grind them very well together and so use it.

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and may not be efficient, cost effective, or safe for use.

Blue.

TAKE beades of blew glas, and beat them into poulder, in a brazen morter, and halfe as much of goldsmithes blew amaling that shines through, & grind them together with gum-water, and so vse it.

Yellow.

TAKE a quantiti of fine silver, and cut it in smale peeces and put them in a little Antimouonium beaten to poulder, and put them to-gather in a melting-pot, and set them on the fire well covered round about with hotte embers the space of an hower, then take it from the fire, and poure it into the bottom of a cleane earthen vefell that will abide the heate thereof: after it is cold beat it into fine poulder, and grind it on a Painters stone, and when it is well ground, take sixe times as much Ocker as the Silver weighes, and seven times as much old earth that hath bin scraped off from enamaled worke: after that, let it be well ground, then put all this together in a pot with gume-water, and stirre it well aboute and so vse it

To make a Grey couller.

TAKE Iron scales, a little Cristall, and summe smale quantiti of ieate, grind these well together vpon a painters stone, the more ieate ye take, the sadder the coulour will be, & likewise the more christall you put to it the lighter.

Blue.

Take beads of glue glass and beat then into powder in a brazen mortar, and half as much goldsmiths' blue amaling that shines through & grind them together with gumwater and so use it.

Yellow.

Take a quantity of fine silver and it into small pieces and put them in a little antimuonium beaten to powder and put them together in a melting pot and set them on the fire well covered round about with hot ember the space of an hour, them take them from the fire and pour it into the bottom of a lean earthen vessel that will abide the heat thereof. After it is cold beat it into fine powder and grind it on a painters stone and when it well ground take six times as much ocher as the silver weights and seven times as much old that has been scraped off from enameled work. After that, let it be well ground, then put all this together in a pot with gumwater and stir it well about and so use it.

To make a grey color.

Take iron scales, a little crystal, and some small quantity of ieate, grind these well together upon a painters stone. The more ieate you take, the sadder the color will be & likewise the more crystal you put it the lighter

To diaper upon glass.

Take crystal, beaten to powder, and grind it well upon a painters stone with gumwater and so use it. It will appear a pretty light color, different from the glass. Keep this color in a little and when you will use it, stir it well about.

Another faire red Cullour.

TAKE a quantiti of red glasse beades, and halfe as much of Goldsmithes red Enameling, and prepare it as you did the blew coulour before.

To Diaper vpon glas.

TAKE Cristall, beaten to poulder, and grind it well vpon a painters stone with Gumwater, and so vse it: It will apeare a pretie light coulour, different from the glas: Keepe this coulour in a little Potte, and when you will vse it, stirre it well aboute.

Another fair red color.

Take a quantity of red glass beads and half as much goldsmith red enameling and prepare it as you did the blue color before.

Reprint Introductions

1848 Introduction by Henry Shaw

The present work is almost wholly copied from a small volume entitled, *A book of sundry Draughtes Principally serving for Glaziers and not impertinent for Plasterers and Gardener; besides many other professions: whereunto is annexed the manner to anneal in Glass. And also the true forme of the Furnace and the secretes thereof.* London: Printed in Shoolane at the sign of the Falcon By Walter Dight, 1615. I have considered it unnecessary to reprint “the manner how to anneal in Glass” as it has been superseded by more recent improvements, and there “the secretes thereof” are no longer of practical value.

Few persons, I believe, can examine the Series of Designs without being satisfied that they form not only a treasury of working Drawing for the use of Glaziers, but are far from being “impertinent for Plasterers, Gardiners, and sundry other Professions.”

The immense variety of the forms given, and the great beauty of the arrangement of many of them, can scarcely fail of making this little Volume a most useful Work of reference to all person engaged in the production of objects to which Art can be applied. They will not only furnish hints, but in many instances may be made to form the Skeletons of new designs, requiring only to be filled in with the ornaments, or Colors, most suitable to the particular article, or manufacture to which are to be applied.

The following remarks by the Author (Walter Gidde) may be considered a sufficient apology for the introduction of some examples of so simple a character as to appear first sight unnecessary.

“As the principal beauty and countenance of Architecture consists of outward ornament of lights, so the inward parts are ever opposite to the eyes of the beholder, taking more delight in the beauty thereof, being cunning wrought, than in any other garnishing within the frame. To which purpose is set down in this variety of droughts some ordinary and plane, others curious and pleasant; and although it may see to those expert in Glazing that these draughts are needless, being so plane and in sue, not deserving in this sort to be published, yet notwithstanding here I do in friendly courtesy admonish, that it is most needful, giving choice to the Builder, both for prince and draught of work, which by no understand can the Glazier so sensibly demonstrate his feat by having his Examples of Draught, for by such show the Builder shall understand what to make choice of, for whose care and furtherance only. I have published this notice of glazing, knowing the expert Master is not unfurnished of these usual Draughts, though each Workman have not all of them.”

I have added to the Series a few designs kindly lent to me by my Friend Mr Willement, and also some Examples of Window Fastenings, Stanchions, &c. from old Authorities.

1898 Publisher's Introduction (The Leadenhall Press, LTD)

This quaint old treasury of decorated drawings for leaded glass (the text book on the subject) has not hitherto been reproduced in facsimile.

An original copy of the book (published in 1615) is worth its weight in gold, and is now almost impossible to procure. The British Museum is without one. The volume from which this reproduction is faithfully facsimiled came from the celebrated library of the Earl of Ashburnham, recently dispersed at Messrs. Sotheby's sale-rooms.

The author describes his work as “not Impertinent” for “sundry professions.” He might, perhaps, not Impertinently have included people of taste and culture.

Some of the earlier plates are apparently not consecutive, but. as they are all there and accord with the text, it seemed unwise to disturb the author's arrangement.

FINIS

